DOCUMENT RESUME

ED 273 992 CS 210 093

| | |
|---|---|
| AUTHOR | Deluzain, Edward, Ed. |
| TITLE | Florida's Centers of Excellence in English. |
| INSTITUTION | Florida Council of Teachers of English. |
| PUB DATE | Mar 86 |
| NOTE | 77p. |
| AVAILABLE FROM | National Council of Teachers of English, 1111 Kenyon Rd., Urbana, IL 61801 (Stock No. 17511, $5.00 member, $5.50 nonmember). |
| PUB TYPE | Collected Works - Serials (022) -- Reports - Descriptive (141) |
| JOURNAL CIT | Florida English Journal; v22 spec iss Mar 1986 |
| EDRS PRICE | MF01/PC04 Plus Postage. |
| DESCRIPTORS | Debate; Drama; Elementary Secondary Education; *English Curriculum; *English Instruction; Journalism Education; *Language Arts; Program Descriptions |
| IDENTIFIERS | *Centers of Excellence in English; *Florida; National Council of Teachers of English |

ABSTRACT

The eight English language arts programs in the six Florida public schools included among the 150 Centers of Excellence in English selected by the National Council of Teachers of English are described in this focused journal issue. Following an introductory essay by coeditor Edward Deluzain describing the Centers of Excellence selection procedure, the titles and authors of the articles are as follows: (1) "The Drama Program of South Plantation High School" (Patricia F. Cook); (2) "The Debate Program at Twin Lakes High School" (Barbara Dale McCall); (3) "Journalism Motel; or, Time Reaps Rewards at South Plantation High School" (Alyce Culpepper); (4) "The Mass Media Program of Cooper City High School" (Mary McClintock); (5) "Creative Writing for Hearing Impaired Students at South Plantation High School" (Susan S. Steege and Mary Lou Ridge); (6) "The Language Arts Program of Hialeah High School" (Gail Kelly); (7) "English at Mowat Junior High School: Real Reading, Real Writing, Real People" (Beth Owens Deluzain, Alyne Pitman Farrell, and Gloria Treadwell Pipkin); (8) "English and the Language Arts at David Fairchild Elementary School" (Alice Warren). The journal concludes with a complete list of the Centers of Excellence in the United States and Canada. (HTH)

**********
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
**********

ED273992

# FLORIDA

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

This document has been reproduced as received from the person or organization originating it

Minor changes have been made to improve reproduction quality

Points of view or opinions stated in this document do not necessarily represent official OERI position or policy

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Florida Council of Teachers of English

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

# ENGLISH JOURNAL

Volume 22, Special Issue, March 1986

## FLORIDA'S CENTERS OF EXCELLENCE IN ENGLISH

CS210093

# FLORIDA ENGLISH JOURNAL

March 1986

Volume 22, Special Issue

Florida Council of Teachers of English

EDITOR: Edward Deluzain
Mosley High School, Panama City

FCTE BOARD MEMBERS
1985-1986

PRESIDENT: Carole Bencich, Rockledge
FIRST VICE-PRESIDENT: Nana Hilsenbeck, Daytona Beach
SECOND VICE-PRESIDENT: Sandy Young, Pensacola
SECRETARY: Lucy Caryer, Tampa
TREASURER: Wilhelmina Boysen, Pensacola
EXECUTIVE SECRETARY: Barbara Yates, Dunedin
HISTORIAN: Donna Miller, Orlando
NEWSLETTER EDITOR: Diane Cioffi, Chuluota
CHAIRS:
NOMINATING COMMITTEE: Sue Doerr, Madeira Beach
HONOR AWARD: Rosemary Bonifay, Pensacola
WRITING AWARDS: Gwen Faulkner, Madison
DIRECTORS:
REGION 1: Pam Sheldon, Pensacola
REGION 2: Mary Sharp, Gainesville
REGION 3: Sandy Caldwell, Orlando
REGION 4: Caryn McDermott, Tampa
REGION 5: Lois Biddix, Loxahatchee
PAST PRESIDENT: Terry Hecker, Fort Walton Beach
EX-OFFICIO: Jim Barnes, Tallahassee

COVER DESIGN: Stephania Martin, Lynn Haven

Volume 22, Special Issue, March 1986

# FLORIDA ENGLISH JOURNAL

The NCTE Centers of Excellence in English Language Arts in Florida — 1
Edward Deluzain

The Drama Program of South Plantation High School — 4
Patricia F. Cook

The Debate Program at Twin Lakes High School — 15
Barbara Dale McCall

Journalism Motel; or, Time Reaps Rewards at South Plantation High School — 21
Alyce Culpepper

The Mass Media Program of Cooper City High School — 29
Mary McClintock

Creative Writing for Hearing Impaired Students at South Plantation High School — 37
Susan S. Steege and Mary Lou Ridge

The Language Arts Program of Hialeah High School — 47
Gail Kelly

English at Mowat Junior High School: Real Reading, Real Writing, Real People — 50
Beth Owens Deluzain, Alyne Pitman Farrell, and Gloria Treadwell Pipkin

English and the Language Arts at David Fairchild Elementary School — 57
Alice Warren

Centers of Excellence — 60
National Council of Teachers of English

The *Florida English Journal* publishes articles on the teaching of English in the middle school/junior high school/senior high school grades. Some issues contain a special thematic focus, but well-written articles on any aspect of English will be considered at any time. Critical studies of literature and articles of a highly technical nature on other facets of English are unacceptable unless they have a direct relationship to teaching. Poetry will be considered at any time.

Manuscripts should generally be no longer than eight typewritten pages, double-spaced. However, longer articles of special merit will also be considered. Writers should avoid footnotes by including documentation within the text of the article whenever possible. Otherwise, documentation should conform to the *MLA Style Manual* (1985). Only one copy of an article is required, and the writer should enclose a self-addressed envelope with enough stamps clipped to it for return by first class mail.

Multiple submission of a manuscript is permissible, but writers must notify *FEJ* if an article is accepted elsewhere first.

The *Florida English Journal* is an official publication of the Florida Council of Teachers of English, and its purpose is to provide a forum for the discussion of ideas relevant to teachers of English. Thus, the publication of a particular point of view does not constitute endorsement of the point of view in question by FCTE.

Manuscripts should be sent to the following:

Edward Deluzain, Editor
*Florida English Journal*
P. O. Box 837
Lynn Haven, FL 32444

Permission is hereby granted to reproduce material from this journal for noncommercial educational purposes provided the author and source are prominently displayed.

The FLORIDA ENGLISH JOURNAL is published twice a year by the Florida Council of Teachers of English. The subscription fee is included in the $10 membership fee, payable to FCTE. Address membership correspondence to Barbara Yates, FCTE Executive Secretary, 3301 San Gabriel St., Clearwater, Florida 33519.

Affiliate of the National Council of Teachers of English

Member of NCTE Information Exchange Agreement

Edward Deluzain

# The NCTE Centers of Excellence in English Language Arts in Florida

On November 25, 1985, during the annual convention in Philadelphia, the National Council of Teachers of English announced the names of 150 elementary and secondary schools in the United States and Canada which had been selected as Centers of Excellence in English Language Arts. This announcement culminated months of work by NCTE staff members and by teachers in the more than 720 schools in English-speaking North America that had participated in the Centers of Excellence identification process. The list of Centers of Excellence included six public schools in Florida. This special issue of the *Florida English Journal* is devoted to the eight English language arts programs in these six schools. The Florida Council of Teachers of English is absorbing the cost of this special issue in order to honor these programs and to make descriptions of them available to the Council membership.

The Centers of Excellence concept grew out of a belief among NCTE officials that the highly critical reports on American education in recent years had all overlooked the many fine programs that exist in public and private schools at every grade level and in every region of the country. NCTE established a Task Force on Demonstration Centers, under the leadership of Skip Nicholson of South Pasadena High School, California, to identify exemplary programs in the English language arts. In the words of NCTE Executive Director John C. Maxwell in his letter to the schools selected as Centers of Excellence, NCTE "wanted to recognize and honor these [exemplary] programs, but, more than that, [NCTE] wanted through them to establish a far-reaching network of demonstration centers for the exchange of information, ideas, and instructional materials."

The identification process began early in 1985 when NCTE sent letters announcing the Centers of Excellence program to every school and school district in the United States and Canada. The letters included the follow-

Edward Deluzain is co-editor of the *Florida English Journal*. He chairs the English Department at A. Crawford Mosley High School, Panama City, FL.

ing criteria, which the Task Force on Demonstration Centers later used in selecting the Centers of Excellence.

1. Student learning is enhanced by the program and the program generates support and enthusiasm among the students, staff, and some part of the community.
2. Teachers have been closely involved in the development of the program.
3. There is a continuing analysis and adaptation of the program to meet the changing needs of the diversity of students involved.
4. Programs based on external models are subject to continuing analysis and adaptation to local circumstances.
5. The program is consistent with sound theory and, where applicable, appropriate research.
6. The program provides a balanced English/language arts experience for students, involving — at least — reading, writing, listening, and speaking activities.
7. There is or there will be a well-written and accurate description of the program for distribution to teachers and administrators who inquire, as well as funds for mailing descriptions.
8. Administrators will provide for administrative or clerical support in arranging visits so classroom teachers are not burdened with clerical tasks.

Schools interested in being considered sent applications to NCTE. These were reviewed by the Task Force during June, and finalists were notified in early July. The finalist schools were required to submit detailed descriptions of their programs and to verify both that visitors would be welcomed and that descriptive material would be mailed to inquirers. In the early fall, NCTE sent a visitor to each of the finalist schools to verify and validate the program or programs. In November, the Centers were announced.

It is important to note that while NCTE declared schools as Centers of Excellence, the designation does not necessarily mean that NCTE has passed judgment on every aspect of the English language arts program in every Center. Schools were invited to apply for the designation for their entire English language arts program or for some smaller part thereof. Thus, at some schools, such as Cooper City High School, Cooper City, FL, the program honored by NCTE may be a single course or sequence of courses. In other cases, such as Mowat Junior High School, Lynn Haven, FL, the designation may apply to the entire English language arts program of the school. And, in a few cases, such as South Plantation High School, Plantation, FL, the designation may apply to several programs within the school's total English language arts offerings.

As I worked on the manuscripts of the articles for this special issue, I searched for common threads that might eventually be woven into some sort of tentative definition of excellence in English. The more I thought about it, the more I realized that the first six criteria established by NCTE come as close to a "description" of excellence in English as is perhaps possi-

ble. However, I did observe several factors which seem to enter into all of the programs in Florida to a greater or lesser extent. These factors alone are not what make a program excellent, but it is difficult to imagine an excellent program without at least most of them. The factors are as follows:

First, energy and hard work by the teachers involved. I realize that this factor enters into every teaching assignment, but it seems more pronounced among the programs described in this issue. For teachers responsible for excellent programs, work goes beyond class preparation and paper grading. It often involves working with students for long hours after school and on weekends. And, it sometimes requires travel with students away from home and family. This, of course, also means being responsible for arranging the trip and for the safety and well-being of students twenty-four hours a day.

Second, a long term commitment on the part of teachers to programs. In several instances the teachers responsible for the programs have led them for ten years or more. At a time when teacher burnout sometimes occurs in a single semester, the women who head up the programs at the Centers of Excellence in Florida offer inspiring testimony to the notion that persistence *is* possible and that it *does* pay off.

Third, a high level of parental involvement and support. Almost all of the programs at the Centers of Excellence in Florida involve parents heavily in their activities. Parental involvement in the programs has apparently led to parental support, and this support has contributed to continuation and expansion of the programs.

Fourth, an expectation of excellence from students. Several authors of articles in this issue mention that high expectations are set for students in their programs and that students tend to meet or surpass these expectations. Apparently Bernard Shaw's lesson from *Pygmalion* applies to students of English in every place and at every level.

Fifth, and finally, ingenuity in finance. Some of the programs of the Florida Centers of Excellence are extremely expensive (e.g., $60,000 a year for journalism at South Plantation High; $30,000 a year for debate at Twin Lakes High School), and school districts provide little or none of the money needed. Instead, the teachers in the programs have found ways to raise the money they need, thereby giving new evidence for the truth of the old saw about wills and ways.

Whatever factors may be involved in their success, this much is clear: the Centers of Excellence in English Language Arts in Florida consist of real people working with real kids in real schools. If they teach us anything at all, it is that educational greatness is possible within the constraints of the public school system of our state. An important lesson, that.

Patricia F. Cook

# The Drama Program of South Plantation High School

During the past ten years, I have slept on the theatre floor, eaten five hundred fast food cheeseburgers, and drunk countless cases of caffeinated sodas. And I have privately cried and vowed that I would never direct another high school production. I have also laughed and cheered, and wept with delight. Accepting the responsibility and challenge of directing the extra-curricular theatre productions, though frequently frustrating, can provide a teacher the most exhilarating career experiences.

The play that began it all for me was *The Cave Dwellers*, performed in the school gym before a hundred-plus students, faculty, and parents. That was a long time ago, but the students were talented and eager to continue. The gym certainly was not the place in which to build an active theatre program, and we knew we had to find a better facility. We did — the cafeteria. We built a portable stage, were given a followspot, and thought we were in a performing arts center. Then we held car washes, bake sales, and a disastrous jewelry sale. (It was junk, and most people demanded their money back.) Somehow we got enough money together to cover production costs.

My first production in the cafeteria was *The Curious Savage*, which was designed and built by a very talented senior, who is now teaching technical theatre in a prominent children's theatre. This production was followed by *The Night of January 16th*, which requires a rather simple courtroom set. However, I was having terrible technical problems. With opening night two weeks away and a set that looked like a cardboard box, I begged my husband, who is an architect, to help the students salvage the set and rescue us all from embarrassment. He could hardly refuse. He had seen the set. He also designed and helped the students to build a dimmer board and stage lighting fixtures made from paint cans, with money donated by two of the school's service clubs.

*The Night of January 16th* was a wonderful success, and suddenly the school's drama account was showing a hefty balance. I vowed then that I would *never* direct another show unless our proceeds from ticket sales

Patricia F. Cook is the director of the program in drama at South Plantation High School, Plantation, FL.

and program ads could finance the next production. I have maintained that philosophy for more than nineteen productions, including a recent production of *My Fair Lady*, which cost $10,000.

Directing a musical certainly was never part of my plans, until one night when my husband and I attended a community theatre production of a Broadway musical. During the show, I whispered to him, "I can do that! Only better!" He looked at me as if I had lost my mind. Having stood next to me in church every Christmas Eve for over 20 years, he knew that I could not even hold my own with "Silent Night"! How on earth could I direct a musical? I didn't know either, but I knew that one day I was going to do a musical.

Much later, I announced in our English planning area for the "umpteenth" time, that I thought it was time for our school to do a musical. A head popped around the corner of a carrell, and there was the new English teacher (all 5 feet of her) saying, "I'll choreograph it!" With that I marched off to the music department where I cornered the band and choral directors. Then I convinced my husband that the only thing to prevent this colossal undertaking from getting off the ground would be his refusal to be our technical director. By this time, he was "hooked" too. He excitedly became a student of technical theatre after he checked out of the library or bought every book he could on scene design and technical theatre. (His talents continue to amaze me. He oversees the technical students, who love to work with him. Our productions continue to be beautiful because of his patience and willingness to translate my "whims" into practical theatre.) Finally, the announcements for auditions went out to the student body. Ten football players, recruited by the English-teaching head football coach, were among the one hundred students who auditioned, and *Guys and Dolls* was born.

*Guys and Dolls* and *Oklahoma!* (our second musical) created many problems for us in regard to facility. I was still presenting our productions in the cafeteria, but we were faced with multi-set shows, poor sound, and very large audiences that had to stand in the back of the cafeteria to see. Those that got to sit were offered only hard cafeteria seats or folding metal chairs. However, after a performance of *Oklahoma!*, one senior citizen told her complaining friend that she would have sat on a park bench in the rain to see *Oklahoma!* because our show was so good.

Student attitudes were changing too. Gradually more students came to see the productions. They liked what they saw. Students were beginning to realize that live theatre was fun to watch. They were encouraged by their teachers, especially those in the English Department, to see the productions and even to audition for the shows. Many students were very open about wanting to be part of the productions. Now, it was no longer "uncool" to be in a production. Additional students were enrolling in the drama classes, and suddenly I was no longer teaching English classes, along with drama. I had majored in theatre, but I had taken enough hours for an English major, and I knew that a part of me truly regretted giving up,

among other things, structured lessons in vocabulary and grammar. But I also knew that the long extra-curricular hours in rehearsals were not compatible with the many hours of theme grading and literature preparation. I also was afraid of not being "part" of the English department. That fear never materialized, and the department has continued to support my efforts and to encourage their students to become interested in the drama activities.

After doing two successful musicals back-to-back, I knew it was time to do a play again and chose *The Miracle Worker*, which terrified me from a directorial standpoint. Suddenly, I no longer had the talented co-directors around me. After auditions I also wondered if I had made a serious casting mistake. When I announced auditions, I never dreamed that our hearing-impaired students would audition. But they did! And they were wonderful! The girl who won the part of Helen Keller was outstanding and — totally deaf. For the audition she had learned to use her eyes to convey blindness by watching *Little House on the Prairie*. She sent a chill up my spine in auditions. But how would I *direct* her? All of her cues had to be by touch or sight, but how would she see her cues and still give the appearance of being blind?

As it turned out *The Miracle Worker* was an unforgettable creative experience for me and the cast. The performers, in addition to learning their lines and blocking, learned specific movements and gestures that were consistent with their characters, and also specific cues for Helen. Everyone learned sign language, and a sign language teacher helped out at some rehearsals, when complicated communication was needed. I worked hard to contain my emotions and to direct the total production, but at each performance I wept with the audience when Helen discovers the world of language and speaks her one word. I, like the audience, knew that this young girl, who played Helen so brillantly, could not hear the applause that rang out for her. *The Miracle Worker* was a very special challenge and a very exciting experience and a kind of hard work and joy that none of us involved in that production will probably ever be able to experience again.

During the five years that we were diverting lunch students around the portable stage and sets in the cafeteria, we were rigorously and not too subtly urging the school board to allocate funds to build a theatre facility which would accommodate our continously growing program. Thanks to a supportive principal and an enthusiastic school board (probably tired of being "bribed" with free tickets to cafeteria performances), the 736 seat Paladin Playhouse was dedicated March 9, 1983. Capacity audiences rocked 'n' rolled with us back to the fabulous '50's with our opening production of *Grease*.

Since *Grease*, among the major productions that we have presented are, *My Fair Lady, Anything Goes, Rebel Without a Cause, Hansel and Gretel* (our first major production for children) and *You Can't Take it With You*. We have also presented variety shows and programs that have included

mime, improvisation, and acting scenes. Now the Paladin Playhouse is no longer new, and the freshman cast members in *Grease* are preparing for their last productions before their June graduation. All the students who have performed in the gym, the cafeteria, and the Paladin Playhouse have established a tradition of excellent theatre. They have learned about theatre and about themselves. They have escaped from reality for brief periods through the magic of theatre, only to return to reality stronger and more secure. And they have brought magic to thousands of people who have enjoyed watching them perform.

The theatre program presented here offers suggestions to new teachers of drama for a successful beginning. It is also for teachers who may be looking for another approach to their existing program. In no way is this program intended to be the complete answer to a continuing successful program. However, I do feel that success is more easily achieved if the classroom teacher of drama accepts the responsibility of directing the extracurricular productions. It is important to remember that drama is a creative challenge for the teacher as well as for the student. Frequently, a creative student will lead us to an unforgettable theatre experience that never could be planned. Therefore, we must always be flexible and sensitive to the creative process.

Have fun! And break a leg!

**PLAY PRODUCTION**

Careful consideration should be given to selecting the season productions for the high school. Broadway or Off-Broadway plays and musicals with a proven track record and relatively large casts help guarantee success for the high school theatre. Keeping in mind that high school theatre should be educational, the director can select from a variety of popular scripts. Among the many worthwhile plays enjoyed by high schools and communities are *The Miracle Worker*, *Rebel Without a Cause*, *You Can't Take it With You*, *Our Town*, *Arsenic and Old Lace*, *The Curious Savage*, *The Crucible*, *The Night of January 16th*, *The Diary of Anne Frank*, and *Ten Little Indians*. While musicals involve much more expense, they also generate larger audiences. Among the most popular are *Grease*, *Guys and Dolls*, *Oklahoma!*, *Anything Goes*, *The Music Man*, *Li'L Abner*, and *Hello Dolly*.

After selecting a script suitable for a high school audience, royality rights must be secured from the publisher. Baker Plays (Boston), Samuel French, Inc. (New York), Dramatists Play Service (New York), and Dramatic Publishing Co. (Chicago) are among the many publishers from whom catalogues, scripts, and rights may be obtained. Frequently used publishers for musicals are Tams-Whitmark, Rodgers and Hammerstein Music Library, and Music International and are located in New York. Most have toll free phone numbers.

To announce auditions, notices should be placed in the school newspaper, daily school bulletin, and on school bulletin boards. Asking

teachers to remind their students about auditions also helps assure a large turnout. Information sheets on what to expect at auditions helps reassure students. Information sheets should include audition, rehearsal, and performance schedules. A permission slip, signed by both parent and student, avoids any misunderstanding about the length of the commitment, made by the student, and should be turned in at the time of the auditions.

At auditions, the director should welcome the students and tell them that

1. Everyone will read for a part.
2. Students should come quickly to the stage when called.
3. Students should be energetic and should try to project as much as possible without straining their voices.
4. Students may leave or take a break before auditions are over, but they should not leave while other students are on the stage.
5. Students should attend all audition dates, since it is to their advantage if the director wants to hear them read again.
6. Students not turning in a signed permission slip will not be considered for a part.
7. The director will post the cast list at a specified time and place, after auditions are completed.

Whatever method is used by the director to cast a play, the two things that should be avoided are double casting and casting understudies. Both are bad practices on the high school level and serve no educational purpose. Productions in high school with double casts and/or understudies create too much friction among students and result in an impossible rehearsal schedule. However, the director should have unannounced replacements in mind in cases of emergency. A talented student director is often an excellent replacement.

After the cast has been announced, rehearsals should begin promptly and should run no longer than six weeks. (Rehearsals for a musical should run no longer than eight weeks.) Longer rehearsal periods begin to wear on everyone, and by opening night, the performance may be without energy.

Most rehearsals on school days should run 2½ to 3 hours and should begin thirty minutes after the last bell. (Evening rehearsals are not very successful because it is difficult to get all the cast members to return to school once they have left campus.) Saturday rehearsals from 9 a.m. to 4 p.m. are extremely productive, especially for musical theatre rehearsals, which can be divided into choreography, vocal, and staging.

The very first rehearsal should be a read-thru and basic analysis of the script. The best place to hold this rehearsal is in a classroom with the students seated in a circle. During the discussion the director should lead the students to the discovery of the theme and conflicts and character motivation. Atmosphere and style should also be discussed. Depending on the complexity of the play, more than one long rehearsal may be required for discussion. After staging has begun, the director may need to devote

more rehearsal time to further discussion involving ideas presented by the playwright.

After the read-thru and discussion, the director begins careful blocking of the actors' stage movements. Early blocking rehearsals are slow and tedious but should never be skimmed over, since visual composition and motivational movement are necessary for a successful performance. Once a scene or act has been blocked and reviewed, the director proceeds to the next, until the script is completely blocked. Students should write their blocking in their script in pencil and should memorize their movements, as they memorize their dialogue.

After blocking rehearsals, it is imperative that students go "off-book" and have their lines quickly memorized. Until lines are memorized, students are restrained, and no acting can take place. Prompters may be used in early rehearsals, when actors first go "off-book," but students should not be allowed to rely on them.

Prompters should never be used in performance. The students must learn to concentrate on what is happening on the stage at all times. If a mistake is made, they must be ready to correct it and keep the play moving.

The final weeks of rehearsal are devoted to polishing characterization, lines, and stage business. The director should avoid interrupting a scene, unless a serious situation has occurred which must be corrected immediately. The student director should take notes on small mistakes. At the conclusion of the rehearsal, the student director and director should give their notes, which should include positive comments. Also, during these last weeks of rehearsals, simple oversights can easily be corrected, if the director will invite someone, whose theatre opinion he trusts, to watch a rehearsal. A fresh point of view should be welcomed.

Just before technical rehearsals, the director will know whether or not the students have a "hit." If at this point they do not, then it is time to do some soul-searching. Perhaps, all that is needed is a pep talk, and it is at this moment that the director becomes more like a football coach. The students must have a winning attitude. Usually this develops naturally, as they watch and feel the production taking shape. From the beginning, however, the director must mold and shape and push them toward excellence. If the idea is presented that only excellent theatre is acceptable, then that will be the result. And on opening night, the director can sit in the audience and watch these young people create magic.

**MUSICAL THEATRE PRODUCTION**

Many directors, without a music background, would never consider undertaking the responsibility of directing a musical production. However, if a vocal director, choreographer, and orchestra director can be recruited, then a director should try his hand at directing a musical.

A rehearsal pianist should be available for choral rehearsals. Choreography rehearsals may use a live accompanist or may be conducted with tapes. After the read-thru of the script, the first two weeks of rehear-

sals after school should be devoted to choral work in the chorus room. On the first two Saturdays, the rehearsals can be divided into choreography and blocking of dialogue, which is the responsibility of the director. These Saturday rehearsals should be held in the cafeteria or in a small gym. After three weeks of rehearsals, the rehearsals should move onto the stage where few adjustments should be necessary.

While the chorus, dialogue and choreography rehearsals are taking place, the orchestra director should be rehearsing her musicans in the band room. When the orchestra is ready, the orchestra director may call for rehearsals with the vocals.

Late in the seventh week of production, the orchestra should join the cast in the theatre for complete run-thrus of the production. During final technical week, the orchestra must rehearse with the cast in the theatre, so that set changes, lighting cues, and costume changes can be coordinated with the music.

It is important that the choreography and the vocal director attend the run-thru rehearsals, along with the director, after the orchestra joins the cast in the theatre.

This is the time that everything comes together and the eight weeks of hard work begin to pay off for the cast, crew, and directors. If anyone works well together, they probably will be discussing the selection of the next joint effort, as the audience fills the theatre on opening night.

An excellent source, which has a forty-page section on directing the musical, is the 1983 edition of *Play Production Today* (National Textbook Co., Skokie, IL, the basic text for Drama II).

**TECHNICAL THEATRE**

Strong support in the technical areas of theatre is essential for a polished production. The student actor responds in a more positive manner with a well designed and constructed set. The acting is further enhanced by authentic costuming and correct make-up.

The chances of a high school director having an excellent background in technical theatre are slim. If the director is skilled enough to handle all the technical areas, especially design and construction, he would probably be spending twenty-four hours a day in the theatre with little or no help at such late hours. He would soon become discouraged. Therefore, the best thing that a director can do is find and hold on to an artisan-craftsperson. Frequently, a director need look only as far as the art department or industrial arts department. If a technical director cannot be found on the faculty, then the director should turn to parents or other members of the community.

After a technical director has been obtained, the crew is recruited from the drama classes and student body. A surprising number of students, not taking drama, show a strong interest in the technical areas and go on to take a drama course the following year. Also, many students who cannot continue to take the upper level courses of drama because of schedule con-

flicts choose to work technical theatre as an extra-curricular activity.

After the production has been selected, actors have been cast, and rough sketches of the set design have been refined, the cast and technical students are given a tour of the theatre facility. This tour introduces all new students to the space, work areas, tools, and equipment. Most importantly, the tour emphasizes safety in the back stage areas.

As the cast begins rehearsals, the technical crew begins its work with a thorough discussion that covers requirements necessary for the particular production. If the production requires special effects, then specific safety requirements are included in the discussion. Along with the cast, crew is asked to "scrounge" for costumes, props, furniture, and other items required for the production. All technical students are expected to read the script and watch several rehearsals before final technical week.

During one of the first crew sessions, location of major sets and furniture pieces are laid out with masking tape on the stage floor. This assists the director in early blocking rehearsals and allows the actors to get an early "feel" for the finished set.

In building the set, inventoried stock is put to use first. Stock pieces, such as platforms (and wagons, if needed), are placed on stage. New construction parts and flats are then mounted on stage. All stairs and structural elements are thoroughly tested before anyone is allowed on them. Every member of the cast and crew is instructed in how the various structures work. The technical director makes a personal inspection of each element before and after each use. As soon as the set is in place, painting begins and should be finished by the fourth week of a six week production schedule.

After the set is in place, the lighting crew sets the lights from a lighting plot, which has been developed by the technical director and director. After a rehearsal, during the fourth week, light settings are finalized and gels are added to the lighting fixtures. At the following rehearsal, specific action cues, dealing with wall switches or lamps, are rehearsed with the actors involved. All lighting, as well as sound equipment and sound effects, should be ready for rehearsing with the cast one week before opening. Polishing and adjustments are made during rehearsal breaks, and a full working cue script should be developed shortly before the first technical run-thru.

Props can be rented, bought, borrowed, or constructed, but they must reinforce the time period and atmosphere of the production. If props are to be made, construction usually takes more time than anticipated. Therefore, construction should begin as soon as it is apparent that the item cannot be obtained by other means.

Costumes can also be borrowed, rented, made, or purchased. Students, with adult help when needed, should be responsible for costuming the actors. Storage area for costumes is essential, since a wardrobe can be accumulated quickly and is a continual source for reuse. Students should

not hesitate to reconstruct a new costume from an existing one, unless the original is difficult to replace.

Supplying make-up to the actors is a problem for several reasons: First, make-up tends to "spoil" easily and cannot be stored over the summer in most school theatres without air conditioning and humidity control. Second, it is not a good idea for actors to share make-up. And last, make-up becomes very expensive over the course of a year if there are several productions with large casts and many performances. Students should be encouraged to buy their own make-up kits, which on an individual basis are relatively inexpensive. Make-up should be supplied to the student actor who requires difficult character or fantasy make-up. Crew members should serve on the make-up staff, but actors should be encouraged to learn to apply their own. Make-up application should be attempted several times, so that the final effect can be determined before the last dress rehearsal.

A few days before the final dress rehearsal, the director should call for a technical run-thru without the cast. This rehearsal should include all scene shifts and light cues in sequence. Each shift should be timed, including curtain (down/up). Any shift over twenty-five seconds should be reset, until the twenty-five second time limit is met. Absolute silence is required of the crew, and no crew member should be visible to any part of the audience, at any time. Occasionally, the cast is involved in scene changes. If so, then they are required to participate in this technical rehearsal.

Dress rehearsals are full, non-stop run-thrus. All phases of the production, including intermission, are timed. The various crew heads and directors present their notes to the cast and crew at a production meeting after each dress rehearsal. Curtain call should be set before the final dress rehearsal and should be carefully rehearsed.

During the course of the production schedule, as all crew members are working together, the technical director, after approval from the director, should assign various positions to the students. More experienced and very capable new crew members should be given the responsibility for running various areas of the production during the actual performances. Frequently, students will ask for a particular job assignment and should be tested in the area before being assigned. Positions that must be filled for most productions are student directors, stage manager, lighting master and assistants, costume mistress and assistant, special effects coordinator, grips/running crew, curtain handler, house manager, ushers, and box office attendant. (The staff for program writing and printing, publicity, and ticket sales is selected from students in the drama classes.)

Following a smooth and well-rehearsed production schedule, the student stage manager and crew should run the entire production. The technical director can join the director in the audience and enjoy the performance.

After the closing of the show, it is the responsibility of the entire production staff, including actors and directors, to strike the show. The set comes down and is stored or discarded, costumes and props are inventoried and

returned to storage or owners, the dressing rooms are cleaned, and the stage is swept. Within several days after closing, each student is asked to turn in an essay in which he or she discusses thoughts on the production. Usually, they say that they are looking forward to the next production.

Excellent resources for the technical director are: *Theater Craft Magazine*, and *Scene Design and Stage Lighting* by Parker and Smith.

**PUBLICITY AND PROGRAM**

Two areas of production that should be stressed are the publicity and the program. Publicity is vital to the success of a theatre production. No one wants to work extremely hard for six or eight weeks, only to discover that on opening night no one is in the audience. Every opportunity to publicize the production and performance dates should be seized.

Phone calls asking for coverage should be made to local newspapers, who are always willing to print the information. Newspapers will also send photographers for photo coverage, if they are contacted considerably ahead of time. News releases, written by students, should be sent, not only to newspapers, but also to radio and TV stations, which frequently carry public service announcements for area schools. Of course, school newspaper articles also add to the success of attendance.

Printed posters and flyers, which may be designed by a student, should be distributed by class members to area businesses and posted in the school. Flyers may be mailed home to inform parents of the general student body of the performance dates. Formal invitations for a very elaborate production (i.e., *My Fair Lady*) may be sent out. T-Shirts or sweat shirts, made up for cast and crew members, are a great way to advertise a production.

The program should be written and laid out by students and carefully supervised by the drama teacher. The graphics and journalism departments may assist in typesetting the program to ready it for the printer. A well-done program is a lasting reminder of a memorable theatre evening and is an encouragement for repeat business from advertisers.

**THEATRE PARENT GROUP**

A theatre parent group can be a lifesaver to the director during a busy rehearsal schedule. There are many areas in which parents are more than willing to give some time. Picking up furniture and props for the set, driving for costume fittings, building sets, securing program ads, selling tickets, selling refreshments during intermission, running the box office, and arranging the cast party are ways that parents can work *with* students and relieve the director, who still must oversee all the activities.

Also, the parent group helps the students by arranging transportation and chaperoning for field trips and district and state competitions.

In addition, the parent group can help establish a scholarship fund for outstanding seniors who have contributed to the success of the school's theatre program.

Unfortunately, many students have never worked with adults other than their parents and teachers. A parent group gives young adults an opportunity to work along side other students' parents. Frequently, parents, who gain as much from the students, will remain in the group for a period of time after their children have graduated. These adults are an asset to any school program.

**THEATRE FINANCES**

No theatre, even the high school program, can survive without financial backing. In many high schools, because of school board policy, no money is budgeted for theatre productions. If this is the case, then student fund raisers must finance the first production. After the initial production, profits can be used to begin the next production. Gradually, as the account increases, more elaborate plays and musicals, which generate more profits, can be presented.

When the time comes, over a period of years, that the drama account exceeds production costs, the drama teacher must decide how some of the profit can be used to directly benefit students in the classroom. Resource books, scripts, and even textbooks can be purchased for theatre classes and other English classes. Student entry fees for district and state competitions may be defrayed.

Another worthwhile use of profits is the establishment of a college scholarship fund to be presented to outstanding graduating seniors who have contributed to the success of the theatre program over a period of several years. A student applying for the scholarship must fill out an application, which is reviewed by a panel of English teachers, the drama teacher, and a representative from the parent group, which also raises money for the scholarship program. As the profits from productions grow, it will not be unusual to award several thousands of dollars annually to theatre students.

Barbara Dale McCall

# The Debate Program at Twin Lakes High School

As part of the Language Arts Department at Twin Lakes High School, West Palm Beach, Florida, the Debate Program is a co-curricular multi-course offering (Debate I, II, III, IV). It is cross-disciplinary in nature, encompassing the listening, writing, and speaking skills of the language arts area; the content of the social sciences; and, a basic study of philosophy. All courses are elective within the Language Arts Department: Debate I is a prerequisite for all other debate courses and Debate II, III, and IV are Honors (Advanced) credit. Debate I is a comprehensive course in the competitive forensics events, and in the courses a student is exposed to areas which include legislative debate, extemporaneous speaking, oral interpretation of literature (poetry, prose, and drama), original oratory ( a persuasive composition written by the student and memorized), policy debate, and Lincoln-Douglas debate. The instructor who developed this program during the past sixteen years began teaching at Twin Lakes High School at a time when no debate courses were in the curriculum; currently, requests for the course necessitate the inclusion of five sections.

Since the nature of the program is co-curricular, the students engage in competitive activities on the local level. Furthermore, many students advance beyond this level to compete in the state and in the nation. Involvement, the key to the high rate of the program's success, comes through the competitive aspect. However, competition for the sake of competition is not the primary objective. Most of the students who succeed in this program have a special advantage when applying to colleges, as the major universities and colleges in the country look most favorably upon a state championship in debate or excellence achieved over a period of several years in the program.

The success of the co-curricular nature of this program rests in part upon the community because the philosophy of the instructor is that each student who wishes should have a chance to participate to the fullest extent. The students, parents, and instructor seek and receive financial support from the community by debating and performing in the area. The program

Barbara Dale McCall teaches and coaches debate at Twin Lakes High School, West Palm Beach, FL.

requires $30,000 annually to pay travel expenses and to purchase materials. The group receives support from civic organizations, such as the Palm Beach Chamber of Commerce, the Palm Beach County Bar Association, the West Palm Beach Jaycees, the West Palm and Palm Beach Kiwanis Clubs, the West Palm Beach Rotary, Cresthaven Retirement Community, the Downtown Development Association, Radio Station WPBR, and various other groups. The community is the foundation for the success of the program.

The special nature of this program is such that it provides areas of learning which are not studied in the basic curriculum. Students in this program study foreign policy of the United States, domestic and international economics, political science, the American judicial system, major philosophical concepts, the processes of formal logic, and research skills.

A person coaching and teaching a debate program striving for educational and competitive excellence acts as a teacher, travel agent, business manager, mother or father, coach, troubleshooter, guidance counselor, and college admissions advisor. Dedication and devotion to students, to knowledge, and to communication skills are a necessity. If a teacher does not wish to spend a great deal of his or her time with the program, it will not become one of excellence. Much needs to be given to achieve greatness.

The debate coach is primarily responsible to his/her students for teaching the skills necessary to communicate effectively in the various areas of forensics. If a person is dedicated but feels unsure of himself/herself in terms of the necessary skills, that instructor should spend some time during the summer months attending a summer debate institute for coaches or an institute in which the students are being taught and the instructor is allowed to observe. A number of these summer programs are available throughout the country. If one wishes further information relevant to these institutes, he/she should contact the office of the National Forensic League (the national honor society for debate) located in Ripon, Wisconsin.

The second major responsibility the Debate coach has is planning the travel arrangements for his/her team for tournaments in the local area as well as those in the state or out of the state. These arrangements include necessary transportation, housing for overnight tournaments, judging requirements to be met by his/her school. The most desirable method of handling these matters so that students learn responsibility for themselves is to elect officers of the debate group to function in the capacity of helping with the arrangements. Travel agencies are helpful if air travel is planned, but more economical arrangements can be made by the coach himself/herself. Parents can also be helpful in assisting with these chores.

The third responsibility of the debate coach is fund-raising. The coach must see that the program is raising enough money to fund the competition, activities, and tournaments necessary to achieve excellence. A tremendous amount of time for organizing and planning these activities is required. The teacher must constantly consider kinds of fund-raisers and determine which ones will assure the most profit, involve the majority of

students on the team, and demand a minimum of hours.

Furthermore, the coach should be the person who acts as the debate librarian in that he/she determines the books, magazines, play scripts, and other materials that need to be purchased with the funds. Therefore, the coach should always be alert for new materials for the program that would assist in further development of educational and competitive excellence.

Working within the framework of a public educational system, the debate program is self-sustaining. The philosophy of the program and of public education is one of equal opportunity to all who choose to be involved. As a result of this philosophy and minimum funding from the school system itself, the students, parents, and instructor are participants in raising necessary monies to fund the program. The funds raised determine the accomplishments of the debate team.

Each year the program estimates the funds required to accomplish goals for that year. After establishing these goals, the amount needed can be determined. As the goals are flexible based on economic necessity, the total realized is dependent on the ambition of all participating. The fund-raising philosophy is that all students participate as a team and that each student contributes his/her fair share. Responsibility to self and to the group is a definite value to be fostered.

The parents also become part of this process by suggesting ideas for fund-raisers, assisting in implementing these ideas, collecting funds, depositing the funds with the school treasurer, conducting projects independently to assist the team. Important to this holistic approach of operating a debate program is the community's share in the commitment to excellence. Involving organizations such as the Chamber of Commerce, Kiwanis, church and temple groups, and other civic associations can become a process of reciprocity. In return for donations, the students contribute their efforts to help organizations with service projects and programs. Examples of this involvement are helping the Optimist Club sell Christmas trees, performing debates on controversial subjects of significance in the community, helping the Eye Research Center with mailing, and campaigning for political issues.

To operate a program dedicated to excellence also requires that funds be expended not only for travel expenses but for materials as well. In order to provide students with these materials, budgetary allocations become imperative. The experience at Twin Lakes High School in the Palm Beach County system reveals that purchasing supplementary reading materials is essential because all the information needed is not the adopted textbook. Furthermore, equipment to facilitate distribution of materials is of special importance.

For suggested items of expenditure for a program striving for educational excellence, please see the budget in the Appendix.

The debate program at Twin Lakes does not consist only of classes contained within the school plant. The achievement of excellence is possible through the holistic educational approach of student, parent, teacher, and

school system involvement. The best learning is through application which the student is able to achieve through an extra-curricular program that acts as an auxiliary to the learning process. Since this is the nature of the program, students are not passive recipients of knowledge; rather, they become part of the teaching process itself. The students' role, then, is one of active participant, both academically and competitively. The students are encouraged to question, to argue, to develop skills of logic and inquiry, and to engage actively in their own education. The students become a part of the process through the extra-curricular work which focuses on the competition. As students are judged on a weekly basis, they develop dedication and discipline so that they will excel; furthermore, they participate in all levels of fund-raising so that they will be able to participate. One of the most persuasive speaking activities is requesting funds as students go into the community to solicit help from various business and associations. In this process they develop diplomacy, selling ability, and skills of dealing with adults on an adult-young adult level. The students also learn to accept responsibility for leadership in taking the initial step toward community involvement.

Debate students are, for the most part, academic students who are pursuing a rigorous college preparatory curriculum and who are extensively involved in other school activities; therefore, moral, active support from parents is vital. Students are encouraged to have their parents participate in the program; many become actively involved as drivers, chaperones, and tournament judges. Additionally, they collect, count, and deposit monies from fund raising projects; they organize various activities such as the National Forensic League Charter Celebration for Twin Lakes Chapter; they make meal arrangements for students and judges for the NFL State tournaments conducted at Twin Lakes. Parents also assist their sons and daughters in seeking business advertisements and donations for the annual Radiothon, which is the largest fund-raiser of the year. The parents serve as committee chairs to acquire judges needed for the tournaments, and they have loaned their automobiles and vans for the program. The benefits of parental involvement are not only to the program itself but also to their children in terms of the parents' willingness to support the students' endeavors.

## APPENDIX

### COURSE DESCRIPTION: DEBATE I

Debate I, as an elective course within the Language Arts curriculum, is a comprehensive course in the areas of forensics. This course is designed to offer the beginning student an overview of the categories within the Forensics Program. It is important to this concept that the student be exposed to the varied elements and required to experience all to a minimum level. The content and skills areas in which a student is expected to develop minimum competency are as follows: legislative debate, Lincoln-Douglas debate, policy debate, extemporaneous speaking, original oratory, inter-

pretive reading. Coordinating the teaching of these skills with a planned program of extra-curricular activity is desirable so that students may apply their knowledge to an actual experience in a competitive and educational environment. A speech prerequisite is unnecessary because this area receives focus in the debate course. The materials used in the classroom and in the extra-curricular programs consist of the following: a basic debate text for studying policy debate, basic research materials for the yearly debate topic, a text for legislative debate, materials for constructing pieces of legislation, a Lincoln-Douglas debate handbook, access to various philosophy and values books, including at least a class set of an introduction to social and political philosophy, materials for extemporaneous speaking, such as newspapers (*New York Times, Christian Science Monitor, Current History,* and the popular magazines such as *Time* and *Newsweek*), and materials for the teaching and coaching of interpretive readings: prose, poetry, and drama.

**COURSE DESCRIPTION: HONORS DEBATE CURRICULUM**

Debate II, III, and IV are the honors (advanced) levels of the curriculum which currently permit students to receive a higher grade point average than the fundamental Debate I course. As such it is preparatory for college work and is advanced level work in the Language Arts curriculum.

A number of students continue work in debate throughout all four years of high school, and at the advanced levels the students receive a great deal of individual attention as preparation for their chosen areas. In the honors courses the student is encouraged to develop in-depth skills and knowledge in the areas for which he/she is best suited. The students spend much time in content preparation as well as in skill development, especially through videotaping and practice speaking. Due to time constraints on the instructor, the students become assistant teachers in that they listen to each other, offering constructive criticism, as well as helping beginning students in Debate I. A major objective at the advanced level is to foster the concept of shared responsibility through student participation as teacher. Additionally, because of the program's co-curricular nature, students become involved in planning and executing the competitive aspect in terms of fundraising, travel arrangements, and community relations through projects and speeches. In-depth research skills, independent study, and rigorous content acquisition become necessary ingredients in the advanced courses. The students are encouraged to develop their skills even further by summer study in their interest areas.

**TWIN LAKES DEBATE TEAM BUDGET 1985-86**

**Non-Travel Expenses**

1. Telephone — $500 per year
2. Copy Machine — $400 service contract, $600 toner, $400 paper
3. Materials for class and competition
   a. newspapers — $500

b. magazines and journals — $400
c. playscripts, books for extemp, oratory, Lincoln-Douglas Debate — $2,000
d. team debate handbooks — $200

4. Debate banquet — $700
5. Dues to assorted organizations (NFL, CFL, FFP, PBCSA) — $200
6. Videotapes of the National Tournament — $230
7. Postage — $100
8. Supplements to assistants — $2,000

**Travel Expenses**

1. Gasoline to Miami tournaments — $1,000
2. Florida State University — $1,500
3. State Student Congress, Tallahassee — $1,000
4. National Forensic League State Tournament — $1,000
5. Jr. Orange Bowl and Winter Classic — $500
6. Novice State — $300
7. Emory University, Atlanta — $2,000
8. University of Pennsylvania — Philadelphia — $7,000
9. Bronx High School of Science — New York — $2,500
10. Assorted travel overnight within the state — $2,000
11. Harvard — $4,000
12. England — $2,500

Approximate total — $33,500 (This is without the funds allocated for NFL and CFL Nationals.)

Alyce Culpepper

# Journalism Motel; or, Time Reaps Rewards at South Plantation High School

In an era when teachers complain that students do not spend enough time on school work, a pleasant surprise is found at South Plantation High School, Plantation, Florida. After school, on weekends, and during holidays, teenagers can be found in the newsroom working on deadlines for the publications and television shows.

Why is this? The answer is two-fold. First, there has been established, for all journalism endeavors, a tradition of excellence. Students realize that the quality of the product is dependent upon the time spent working on the product, whether it is the monthly twenty-four to twenty-eight page newspaper, or a thirty-second television advertisement.

The second reason? Camaraderie. In a school where 300 of the 2000 students are enrolled in a program that is purely elective, more than just achievement is obvious. The staffers take journalism because it is fun! They enjoy being responsible for the news; they like their names in print each month or on the television screen at home. Their *espirit de corps* is shown in an old sign in the journalism room that reads, "Journalism Motel: Students Check In But They Don't Check Out," and by the fast food telephone numbers printed on the wall. Their enjoyment is contagious. In fact, 48 of the 300 students are younger brothers or sisters of journalism alumni. Certainly, some students do not become as involved as others, but for the vast majority of them journalism is their family affair.

"Camaraderie" applies to the teacher as well. Because students spend their extra time and effort, I must meet them half-way. I only advise; I do not write stories. But I can help make a headline fit. I know I must be a friend as well as a mentor. I cannot sit in my office and ignore the work in the newsroom.

Thus, our team work has succeeded, and a tradition has been built. In the beginning, fifteen years ago, Quill and Scroll gave the newspaper a First Place rating, saying it was a "good first effort." It was not until 1980, however, that more national awards were earned. We've finally made it:

Alyce Culpepper is the Journalism Adviser at South Plantation High School, Plantation, FL.

the paper has become a nationally respected publication.

Several factors helped our program. When the Broward County School Board required all students to take seven classes, more students enrolled in journalism. Since staff positions are awarded to a select few, the more competitive students enrolled. Even valedictorians and salutatorians take journalism, although their class ranks may suffer because no honor point is awarded for the elective. Many editors have been Merit Scholars.

The enrollment and performance of these students is stimulated by the English Department at South Plantation. Because all courses are scheduled through English, and because the faculty recognizes the need for the program to have good students, journalism has thrived. Excellence in English at South Plantation has been around for years; only recently has it been honored.

Our steady improvement has been prompted by other programs. For example, recruitment outside of South Plantation is vital to maintain the number of students in the program. Staffers travel to all the feeder schools and provide tours of the journalism rooms when prospective students visit. Brochures on the program are also available.

But, perhaps even more important is a consistency in leadership. I have been with the program since its inception and have advised the newspaper, yearbook, television productions, and magazine (part time). Our school administration has always been supportive, nurturing new programs, allowing for convention travel, and puchasing new equipment. For example, in 1981 a $26,000 phototypesetting system was purchased, allowing for all publications to be submitted camera-ready to the printer.

So, because of our talented students and a supportive environment, the program has thrived. Today, a full journalism program is offered to all students: basic Journalism I; Journalism II — yearbook and newspaper; Journalism III — yearbook, newspaper, and television productions; Journalism IV — yearbook, newspaper, television productions; and Creative Writing — magazine. It takes two instructors to teach this full load of comprehensive journalism courses.

Our school newspaper, the *Sword and Shield*, continues to be one of the best in the nation. In 1985, it was named a Silver Crown winner by the Columbia Scholastic Press Association, New York, making it eligible for a Gold Crown in 1986. Also, the paper has received Quill and Scroll's George H. Gallup Award every time it has applied for that honor. *The Fort Lauderdale News* has named the paper the "Best in Broward" for six of the past seven years. In 1985, special citations were given for Best Layout and Design, Best Sports Coverage, Best Features, and Best Photography. The American Scholastic Press Association awarded it a First Place in 1985, and the Florida Scholastic Press Association has given the paper a Superior Achievement Award for the last two years.

Thus, the newspaper reached its pinnacle. There were additional factors: responsibility and motivation. It is the teacher's responsibility to have high expectations for students, day after day, week after week. The more expected of students, the better the results.

At South Plantation, students are totally responsible for their publications — from assigning stories, to proofreading layouts, to seeking bids from printers. If an out-of-state source needs to be contacted for verification, the staffer calls. If an article upsets an administrator, the student editor assumes full responsibility.

Financial responsibility is also crucial. At South Plantation, students raise more than $60,000 to finance the journalism program. All students are involved in budget decisions: number of pages, amount of color, special effects, etc. After estimated cost is determined, students sell advertising and subscriptions. Since they have been involved in the decision-making, they are prepared to take part. Also, before students are selected for the staff, they and their parents sign an application that indicates staffers are required to sell advertising as part of their grade. If a student or parent does not approve, then the child does not take the class.

Students are expected to solicit advertising as professionals. They are trained in proper sales techniques and are given printed contracts and business cards. Business managers record the advertisement and send the bills on printed invoices. The advertising revenue increased substantially when the school began distributing the newspaper free of charge to students and faculty. Free subscriptions for parents who send in a small payment to cover postage and monthly mailouts concerning yearbook and newspaper subscriptions increase the type and number of readers and make advertising in the school publications appealing to local businesses.

Obviously, some of the motivation is related to grade achievement. Deadlines, articles, sales, and effort are all graded each marking period. The majority of the students, however, do more, sell more, and write more than is required for an *A*.

Sometimes motivation comes from outside. To revitalize enthusiasm and creativity, we attend workshops and conventions. Even though the adviser will be "on duty" for seventy-two hours straight, the time is worth it. Students at South Plantation attend a *minimum* of three workshops a year. The basic philosophy is to learn one thing, pick up one tip. When this happens, we consider the time well spent. I attend with the students even though I have been a sponsor for 15 years. Again, it is important to get involved at the seminars and not just socialize with other advisers. Staffers have attended longer workshops during the summer at Northwestern University, the University of Florida, Ball State University, Florida International University, and Florida A & M University. Scholarships are provided to assist students who attend these summer programs; advertising revenue pays for these.

A good way to improve the publications is to use the critiques provided by the press associations, but students should examine the instrument and the comments of the judges carefully. Since judging is very subjective, there may be conflicting criticism. Nevertheless, if two judges make the same suggestion, perhaps the item should be altered. Before making changes, staffers need to consider the readership: do they want to please the judges or the students in the school?

Above all, the best motivation is peer pressure, past and present. Students want to continue the quality publications their peers began. They try new trends in journalism because they hope to equal, if not better, the previous year's awards. However, the best motivational tool is the pressure the student editors put on their classmates. All staffers expect their classmates to give their utmost at all times. An adviser has to seek out students with these leadership abilities, encourage them to enroll in journalism, and help them to always do their best.

**PROGRAMS**

The basic foundation for the journalism program rests on the prerequisite course, Journalism I. All students must take this class before being placed on a staff or in television productions. In 1985-86, five sections are offered.

After beginning the year with a general overview of the newspaper and the responsibilities of the press, students learn good methods of interviewing. They practice with a press conference with a high school athlete or personality (editor, class president), which keeps the students' interest in the course from the beginning.

Ideally, lead writing and news writing should be the second items taught, but business procedures are more practical since all programs are dependent on advertising revenue. Students learn how to complete contracts; sell and design advertising; and, understand the importance of a subscription campaign. Actual ads that will be published are sold during this unit.

Before practicing the writing of articles, students learn about the history and growth of the newspaper, with an emphasis on the American press. Student press rights and responsibilities are covered in this unit.

When the actual writing begins with the next unit on leads (the first paragraph), students work closely with the local daily newspaper. In each unit, examples from these professional publications are examined so students see that what they are learning is practiced in "real life."

After writing leads, students cover news stories, feature articles, sports stories, columns, and editorials. For each article, the reporter must first interview two sources, and then write an outline, rough, and final draft, all of which are graded assignments. Tests are given for each unit.

The second term concerns production aspects and begins with the copy editing of existing stories. Next, headline writing is covered; students correct weak titles and write new ones for other stories. Basic typography is introduced.

Photography and art is a favorite unit with most students because, after learning the basics of shutter speed, aperture, and composition, the students take their own photographs with school cameras. A local photographer donates the supplies, so the unit is cost-free.

After photography, students examine layout and design their own newspapers. Since all publications at South Plantation are given to the printer camera-ready, this unit is very important. Students have the op-

portunity to experiment with border tape, press type, screening material, and amberlith.

Next, students see how the paper is printed by going on a field trip to a local printer. As this unit concludes, all phases of the student-produced newspaper have been covered.

However, there is still time in the year, so students now examine the yearbook. Since copy (stories, headlines, captions) in both publications are similar, emphasis is placed on layout style. After learning the basics of yearbook production, students work in pairs to produce actual camera-ready pages for a yearbook. They write and typeset copy, crop photographs, and attach black squares to the layout.

The most popular unit is next, the broadcast segment. After examining the basics of television production, students form "networks" and prepare their own television shows, from script writing to camera operation. All shows are seen and critiqued by the Jouralism I classes. With the completion of the broadcasting unit, students are prepared for the advanced journalism programs: yearbook, newspaper, and television productions.

All advanced programs are project-oriented; students create a professional product that is shared with their peers and adults in the community. Obvious publications are the yearbook and newspaper; unique projects are found in television productions.

A staff application is required for all programs and is signed by both the student and parent. An editorial board consisting of the adviser and past editors selects the students for the staffs. Most students have the opportunity to work on the section of their choice.

First-year staffers are reporters and are responsible for their own interviews, story and headline writing, typesetting, and layout. Second-year students become section and page editors and are responsible for assigning stories and pages, proofreading copy, and checking layout. Third-year staffers are named editors-in-chief, managing editors, and business managers. They conduct daily staff meetings, prepare the budget, and obtain bid quotations. They assume the responsibility for what is printed in the paper.

Students in television productions have a similar hierarchy. Beginners learn how to operate the basic equipment: camera, lights, audio mixer, tripod, switcher, recorder, and character generator. They learn how to write scripts and how to use a story board. The more advanced students become directors and producers of studio and remote productions. They are videotape editors of shows that are seen on public access cable television channels. All students participate weekly in a television production.

Because everything students create in television productions is seen either on local cable channels or as special projects for other teachers in the school and community, students realize the importance of professionalism in their work (their show is compared to big-budget network television), and they spend the time to make their show look good.

South Plantation began television productions in 1982 as an after school

activity. Because of the success of the program, it became a part of the curriculum the next year. Currently, the course is limited to 30 students because of the complexity of the course content and the cost of the equipment.

In 1983, a classroom was converted to a studio with the help of the industrial arts department. The next year, a control booth was added by students in the building construction program at South Plantation. All productions are taped and edited on industrial quality, half-inch VHS format equipment. The school owns two portable recorders with power supplies and batteries, an editing system (two studio recorders and a controller), a character generator, a special effects switcher, a time base corrector, a three-tube color camera with power supply and battery, a one-tube color camera, a tripod with fluid head and dolly, five black and white monitor televisions, one color monitor, and three lavalier microphones. All equipment is state-of-the-art, so students are able to transfer their knowledge to other programs after graduation. When alumni return from college, they tell the current students how fortunate they are to have the experience with the modern equipment.

Since most of our major television shows are shot with four cameras, the school must borrow additional equipment from a local producer. The students also use his portable console for remote productions in the gymnasium or theatre.

Obtaining the costly equipment is difficult but can be done if the students produce tapes that benefit the entire school. After two years, the school administration began to purchase items for the class: the special effects generator, TBC, half the editing system, and one portable recorder. All other equipment was purchased with money earned from the sale of videos of school activities and of projects the class tapes. The students use more than 400 tapes a year.

A major fund raising project for the class is the production of a video yearbook, and sales have advanced from twenty-three in 1983 to 100 in 1985. Originally the video was to be seen only once, at the Senior Prom. The first one was so successful, however, that it was also shown at the Senior Breakfast, and students asked to purchase copies.

The video, geared mainly at seniors, has expanded from a 20-minute documentary, to a 60-minute organized story. All seniors are taped during English classes and are included in the project. Additionally, all sports and school activities (prom, homecoming, beauty pageants, plays, guest speakers who interact with students) are represented. Tapes are personalized, so during the graduation portion those seniors who buy videos are seen actually receiving their diplomas. The video costs $25, paid in advance, and is completed a few weeks after graduation. Although these projects are profitable and time-consuming, we do not concentrate on fund-raising.

Throughout the year, different types of shows are produced. In the fall, students work on the "Nunnie Robinson Show," where the football coach is interviewed by student hosts. An offensive and defensive player is in-

vited to the weekly show, along with a guest coach, and everyone discusses the past week's football game. Special portions are devoted to school activities during the week. The fall of 1985 was the fourth season of the hour-long show.

Currently, the students are working on "Knightline," a show that is devoted to school activities and interviews. Other specials have been created: Holiday Music, Calendar Girl, Homecoming, and so on. The class also tapes all eighteen school sports, male and female, for both coaching and college recruiting. Many events are taped with four cameras and a switcher, and are seen on cable television.

Since the work of the class has become known, community groups have often asked for documentaries of their activities. The first year, the City of Plantation commissioned the students to produce a video for the Sunshine Cup, the Junior Davis Tennis Championships with Boris Becker (Wimbledon champion) and Patrick McEnroe. During the last four years the class has produced tapes on the Special Olympics, Singing Principals, Superintendent's student press conference, Florida Governor Bob Graham speaking at the American Electronics Association Convention on "High Tech in Today's Education," tri-county conferences for Students Against Driving Drunk, and other public school functions. Overall, we have taped more than 100 programs.

Furthermore, all recording of school speakers and class projects is done by the students: Spanish, economics, and psychology commercials; home economics wedding and reception; recitals for chorus; plays for drama and English; training films for sports medicine; visits of a hypnotist in psychology; a disaster drill for Health Service Aide; and so on. Many excerpts from these tapings are shown during our "Knightline," and the "Nunnie Robinson Show."

Our journalism program has yet another branch. This branch is the publications that do not require Journalism I as a prerequisite: the literary magazine, published yearly by the Creative Writing class. Prose, poetry, critiques, and artwork are solicited from the entire student body. Each spring the magazine showcases the school's best writers and artists. Published works include informative articles, evocative poetry, contemplative and persuasive essays, and critical reviews. Students examine and write all types of literature. They solicit material for publication from English, journalism, art, and graphics teachers. After reviewing and selecting the material, the staff typesets and does layouts of the material so it is camera-ready for the printer.

Since no funds are provided by the school for the magazine, students must sell display advertising, patron space, and subscriptions for the publication. The minimum pledge for patrons remains low to encourage more people to sponsor and read the magazine. Individuals who pledge $5 or more receive a copy of the magazine and have their names listed on the patron's page.

The magazine is the only publication at South Plantation to have dif-

ferent advisers: five different English teachers have been sponsors. It was not until 1985 that the magazine received a Medalist rating from the Columbia Scholastic Press Association.

All of the journalism programs have taken time to develop at South Plantation. When the school opened in 1971, only two journalism courses were offered for sophomores and juniors (no seniors were in the school). Both the newspaper and yearbook were prepared in those classes by 60 students, who also were trying to learn Journalism I material. The adviser had no prior experience with scholastic or professional journalism. The following year Journalism II was offered as a separate course, and two more sections were available, with 120 students in the program. The first literary magazine was printed. The next year, another section was added and the instructor taught a full schedule of journalism.

In 1981, because of a declining enrollment, freshmen were admitted to the program. A computer typesetting system was purchased, and students began to completely typeset all publications: yearbook, newspaper, and literary magazine.

Television Productions was added to the program in 1983, and the class began to produce weekly shows that were distributed to local cable systems. By then, seven sections of journalism were available to 205 students.

Even though the school enrollment has declined by 700, the program has expanded. Now 14 percent of the student body is enrolled in journalism courses. A second full-time teacher was added to the school this year to accommodate the 300 students enrolled in ten sections.

With our selection as a Center of Excellence by the National Council of Teachers of English, the entire program, not just the newspaper, has gained national recognition. Students see the results of their spending time on classwork and are even prouder of their accomplishments.

Mary McClintock

# The Mass Media Program of Cooper City High School

The Mass Media program at Cooper City High School has been recognized as a Center of Excellence in English Language Arts by the National Council of Teachers of English for 1985 through 1987. This course was developed by Mary McClintock, Mary Muldoon, and Audrey Dunn as an experiment in the mid-1970's when creative semester electives were in vogue. It has survived the shifting emphasis in Language Arts education because it has been refined and adapted to meet the needs of the students and curriculum.

Throughout the course, students learn to understand and appreciate film and its language developing habits of perception, analysis, judgment and selectivity. They discover the practicality of English skills as they transform ideas into critiques or into print and then into film products. They then are provided with actual hands-on classroom experience producing their own live action and animated films in a studio setting. Working in small groups, students prepare storyboards, scripts, and materials in a workshop environment. They read and analyze articles on filmmaking techniques, critique short experimental films, and discuss filming strategies. These activities thoroughly prepare the students for positive filmmaking experiences. The process of making films sharpens students' abilities to analyze classic American films as representative of American culture and values.

These filmmaking activities are overwhelmingly the most popular aspects of the course. The live-action films produced by the students in the fall ranged in subject from a parody of *Miami Vice* to student fantasies and daydreams. In the spring the animated films the students will produce may utilize still pictures, clay figures, drawings or 3-dimensional objects.

Over the years, our film students have actively participated in FAME (Florida Association of Media Educators) media competitions. Several students have been recognized as district and county winners. Last year the program was recognized by the Broward Community Education Foundation, Inc. as a part of Excellence in Education in Broward County.

Mary McClintock teaches Mass Media in the English Department of Cooper City High School, Cooper City, FL.

This discovery approach to film study has verified what research has shown for years that students learn best by "doing." The proficiencies learned in this course foster critical thinking skills which transfer to logical and organized competency in written and oral communication.

The following is a concise curriculum guide to aid any teacher interested in initiating a film unit within the framework of a mass media course.

**GENERAL OBJECTIVES**

The students will:

1. widen their perceptions of the contemporary electronic environment.
2. sharpen their critical attitudes so that they are better able to distinguish between the worthwhile and the trivial.
3. develop an appreciation of film as an unique art form.
4. understand the propaganda value of the film medium.
5. develop an awareness and sensitivity to all that is visually beautiful.
6. acquire a greater self-understanding through involvement in class discussion and activities as well as individual projects.
7. be provided an alternative means for self-expression and creativity through the visual and sound media.
8. acquire the necessary viewing skills to experience worthwhile life-long leisure-time activities with film.
9. master the organizational and technical problems involved in the creation of a student-made film with student director, actors, script-writers and technicians.
10. recognize the extent to which the American film is a reflection of American history and culture.

**UNIT I: INTRODUCTION TO FILM**

A five week unit in mass media designed to introduce the student to film appreciation and filmmaking.

**Study Topics**

1. Why study film?
2. Suspension of disbelief
3. What makes a good film?
4. Persistence of vision and film as an optical illusion
5. Character identification
6. Vicarious experience through film
7. The importance of the movie theater environment
8. Visual juxtaposition

9. Glossary of film language
10. Film Types
    - Documentary
    - *Cinema Vérité*
    - Animation
      - cel
      - kinestasis
      - pixillation
      - claymation
      - noncamera
    - Pure film
    - Fiction film genres
11. Brainstorming filmmaking ideas
12. Group filmmaking project

**Student Activities**

1. Each student makes an illusion of motion disk as an experiment in persistence of vision. Posterboard, string, and crayons or marking pens are needed.
2. Each student brings in a photograph he or she feels expresses a strong emotion. A class collage can be created with each student's contribution.
3. Students view and discuss many short films of various types.
4. Each student creates a scrapbook of examples of visual language found in magazines and newspapers.
5. Each student proposes a planned documentary or *cinema vérité* film on a subject about which he wishes to change the audience's point of view. Specific techniques and their purposes must be described in the plan.
6. In a brainstorming session, students share possible filmmaking ideas for class filming projects.
7. Working in small groups, students plan, shoot, and edit a three minute live-action super 8 film.
8. Students study a classic feature film such as Hitchcock's *North by Northwest* as a culmination of the unit.
9. Students demonstrate mastery of basic film techniques by taking a scene analysis test. Selected scenes of *North by Northwest* are shown to the class and then students analyze the purpose of specific film techniques on paper.

**Resources**

1. Super 8 filmmaking equipment will be needed.

2. Suggested films for class viewing and discussion:

| | |
|---|---|
| *Film: The Art of the Impossible* | introductory |
| *Basic Film Terms: A Visual Dictionary* | instructional |
| *Clay: Origin of the Species* | clay |
| *Roller Skate Fever* | montage |
| *Neighbors* | pixillation |
| *Mountain Music* | clay |
| *An American Time Capsule* | kinestasis |
| *Cry of the Marsh* | *cinema vérité* |
| *The Sixties* | documentary |
| *Peege* | fiction drama |
| *Board and Care* | *cinema vérité* |
| *Run* | experimental |
| *Moods of Surfing* | pure film |
| *Blaze Glory* | pixillation |
| *Dream of Wild Horses* | pure |
| *Nanook of the North* | *cinema vérité* |
| *North by Northwest* | feature |

3. The film *How Winning Teenage Movies are Made* is available from Kodak on a free loan basis. It is a good stimulus for student filmmaking.

**UNIT II: ANIMATION**

A four week unit in the study of the art of animation.

**Study Topics**

1. Principles of animation filmmaking
2. History of animation
3. Animation pioneers
   - Walt Disney
   - Norman McLaren
   - Charles Braverman
   - Frank Mouris
   - Saul Bass
   - Ralph Bakshi
4. Claymation techniques
5. Kinestasis techniques
6. Noncamera techniques
7. Computer animation
8. Avant garde animation
9. Animation filmmaking steps

**Student Activities**

1. Using the principles of animation, each student draws on a strip of bleached 16mm film with permanent marking pens. All the strips of film are spliced together to create a class animated film which is viewed by the group.
2. Students view a variety of animated films as topics for oral and written critiques.
3. Working in small groups, students plan and film an original animation creation using the medium of their choice: clay, photos, cutouts, objects, or drawings.
4. Students create animated films using commercial computer programs for the Apple IIe.

**Resources**

1. Film to bleach for drawing on film may be obtained from the school football department or from a local film lab. Film should be cut in strips of approximately nine feet and put in a 2 to 1 solution of water to bleach. Rinse and wipe dry. A school darkroom or a home bathtub can be used for bleaching the film.
2. Suggested films for class viewing and discussion:

| | | |
|---|---|---|
| *Fiddle De Dee* | Norman McLaren | early non-camera |
| *History of Animation* | Disney | history |
| *Behind the Scenes* | Disney | cel |
| *Tricks of Our Trade* | Disney | cel |
| *Martin the Cobbler* | Will Vinton | claymation |
| *Claymation* | Will Vinton | claymation |
| *Great Cognito* | Will Vinton | claymation |
| *Frank Film* | Frank Mouris | kinestasis |

3. Ideally the class filmmaking activity works best with several camera stations set up in the classroom. Each animation station consists of a camera, a pair of standing lamps, and a tripod or light stand to hold the camera.
4. *Academy Award Winners: Animated Short Films*, an anthology of six Oscar winning animated films, is a good purchase on videotape from Vestron for $59.95.
5. Two new computer programs enable students to create animated films on the computer:

TAKE I — Baudville Inc. (800) 824-8873
1001 Medical Park Dr., SE
Grand Rapids, MI 49506
$59.95 for the Apple

MOVIE MAKER Interactive Picture Systems (212) 475-7053
42 E. 23rd St.
New York, NY 10010
$49.00 for the Apple, Atari, & Commodore

**UNIT III: FILM HISTORY**

A four week unit in the origins of the film medium and its growth as an art form.

**Study Topics**

1. Nineteenth Century experiments in motion study
2. Kinetescope parlours
3. Early film pioneers
   Thomas Edison
   George Melies
   Edwin Porter
4. Nickelodeons
5. Patents and trusts in the birth of the movie business
6. Why Hollywood became the movie capital
7. Film as a mass entertainment form
8. D. W. Griffith's contributions to film as art
9. Montage editing concepts of Sergei Eisenstein
10. The appeal of silent comedy
11. Rise of the star system
12. The artistry of Charlie Chaplin's comedy
13. Sound pioneers
14. The problems created by sound in films
15. Hays Office and movie censorship

**Student Activities**

1. Students take notes on History of Animation outline.
2. Students view and discuss appropriate historical film examples.
3. Students critique films they have viewed in class.

**Resources**

1. A set of slides illustrating topics on the film history outline can be created on a copy stand. Effective photographs can be found in film history books.
2. Suggested films for class viewing and discussion:

| | |
|---|---|
| *A Trip to the Moon* | Melies |
| *Great Train Robbery* | Porter |

| | |
|---|---|
| *First Flickers* | informational |
| *Birth of a Nation* | D. W. Griffith |
| *Intolerance* | D. W. Griffith |
| *Way Down East* | D. W. Griffith |
| *Battleship Potemkin* | Eisenstein |
| *When Comedy Was King* | comedy collection |
| *Hollywood: The Dream Factory* | classic scenes collection |
| *Phantom of the Opera* | Lon Chaney |
| *The Gold Rush* | Charlie Chaplin |
| *Big Business* | Laurel & Hardy |

3. *Singing in the Rain* is an effective, enjoyable culmination of the film history unit, since it satirizes the transition from silent films to talking pictures.
4. *Life Goes to the Movies* (from Time-Life) is a series of films which takes film history from the 1930's up through the 1970's.

**UNIT IV: FILM: AMERICAN CULTURE AND VALUES**

A nine week unit in studying classic American films representing a variety of directors, genres, and time periods.

**Suggested Feature Films for Class Study**

1. *It Happened One Night* 1935 Frank Capra
   Depression theme that money isn't everything
2. *Grapes of Wrath* 1939 John Ford
   The dignity of man in the face of economic hardship
3. *Citizen Kane* 1940 Orson Welles
   Power corrupts the American Dream
4. *Best Years of Our Lives* 1946 William Wyler
   Returning veterans face difficult adjustments
5. *The African Queen* 1952 John Huston
   Triumph of the human spirit
6. *On the Waterfront* 1953 Elia Kazan
   Social injustice and labor corruption
7. *The Searchers* 1956 John Ford
   Classic western plot and characters
8. *Invasion of the Body Snatchers* 1956 Don Siegel
   Paranoia in the Age of Anxiety
9. *Cool Hand Luke* 1967 Stuart Rosenburg
   The anti-hero and hero worship
10. *Kramer vs. Kramer* 1979 Robert Benton
    Break-up of the family

11. *Breaking Away* 1979 Steve Teisch
Coming of age in small town America

**EQUIPMENT RESOURCES**

| | | |
|---|---|---|
| Super 8 camera | Chinon | (612 XL) silent, single frame, macro lens, 6-12 zoom, 30 frames per second slow motion. (Approximately $250.) |
| | Canon | (514 XL) silent, single frame, macro lens, 9 frames per second fast motion. (Approximately $250.) |
| Tripod | Topman | $35-95. |
| Splicer | Craig (super 8/16mm) | $30. |
| 12" light and stand | Acme | $75. |

See camera shops in your area for other available brands of super 8 equipment.

Susan S. Steege and Mary Lou Ridge

# Creative Writing for Hearing Impaired Students at South Plantation High School

Among 1800 students, South Plantation High School has a large exceptional population. Because South Plantation is centrally located in Broward County, we are the only center for high school hearing impaired students. Presently, we have forty-three hearing impaired students, three self-contained teachers, one mainstream teacher/interpreter, and two vocational school teacher/interpreters.

Hearing impaired students fall into two categories: special diploma students and regular diploma students. The special diploma students lack skills needed to formulate and generalize concepts; they read and understand language three years below age and grade level and follow the Minimum Basic Skills curriculum for the hearing impaired. Regular diploma students are enrolled in some non-equivalent special education classes, in equivalent self-contained classes, and in mainstreamed classes. Hearing impaired students pursuing a regular or standard diploma are required to meet curriculum standards established by the Florida Department of Education.

Creative writing for hearing impaired students was incorporated into the exceptional student curriculum to develop expressive skills of academically advanced students. Since hearing impaired students have a language deficit attributed to their impairment, special emphasis is placed on vocabulary level, grammar, punctuation and mechanics, and sentence combining. The students choose topics from mediums they have found to be stimulating. Ideas must be relevant to their assignment. Themes are graded for appropriate opening and closing statements. Paragraphs must be coherent and demonstrate variety and imagination. Sentence structure must vary and provide clear details. Upon completion of each student's original draft, individual conferences are held to rewrite until the student and the instructor feel the composition is acceptable.

Susan S. Steege is a teacher of the hearing impaired, and Mary Lou Ridge is an exceptional student education specialist at South Plantation High School, Plantation, FL.

The hearing impaired students use group dynamics to share ideas and develop themes. Movies, captioned films for the deaf, paintings, newspapers, magazines, books, television and stories are mediums used to initiate thought processes.

The framework of the standard (equivalent) English course as implemented in the Creative Writing class for the hearing impaired provides exercises that include the following:

1) improvement of basic skills needed to meet the requirements of a standard diploma;
2) exposure to a variety of writing styles;
3) encouragement of critical and creative thinking; and,
4) development of learning strategies

**BASIC SKILLS REQUIRED FOR A STANDARD DIPLOMA**

**English I Skills** for the ninth grade student provides instruction in essential reading and writing skills. Various literary forms are the basis for reading comprehension and vocabulary development. Composition includes writing for a variety of audiences and purposes, with emphasis upon all stages of the writing process (prewriting, drafting, revising). Speaking and listening experiences are based upon students' needs. Specific course content includes writing a variety of sentences, capitalization and punctuation rules, and subject/verb agreement. Students write a variety of paragraphs, friendly letters, and business letters.

**English II Skills** for the tenth grade student provides instruction in necessary reading and writing skills. Selections from various genre in world literature provide the basis for reading instruction and increasing knowledge of vocabulary. Composition instruction and practice includes all phases of the writing process: prewriting, drafting, revising. Speaking and listening experiences occur within the contexts of both formal and informal assignments. Media study should include analysis of genre. Specific course content includes a review of ninth grade fundamental skills, correction of sentence problems, and problems with the senses of verbs, sentence patterns, improving compound and complex sentences, improving punctuation, and using adjective and adverbial phrases for expanding sentences. Students also learn to develop and write descriptive paragraphs, narrative paragraphs, friendly and business letters.

**English III Skills** for the eleventh grade student provides instruction in vocabulary and other reading skills necessary for the student's comprehension of written materials. Composition instruction focuses upon writing effective paragraphs and multi-paragraph papers, with emphasis upon all phases of the writing process: prewriting, drafting, revising. Literature instruction includes analysis of genre, with emphasis upon American literature. The study of language includes usage, mechanics, and other conventions of standard written English. Speaking experiences include formal and informal presentations. Specific course content includes a review of tenth grade skills, writing correct sentences, and library and

research skills. Students also learn to develop paragraphs by explanation, process, opinion, and definition; to write a variety of business, personal, and social letters; to fill out applications; and, to develop resumes.

**English IV Skills** for the twelfth grader includes instruction in British literature and other appropriate literature, including the development of the English language and the various literary genres. Instruction is also provided in vocabulary development and other reading skills necessary for the students' comprehension of written materials. Opportunities are provided for students to view and analyze various media presentations. The study of language includes usage, mechanics, and other conventions of standard written English. Composition instruction emphasizes all aspects of the writing process: prewriting, drafting, revising. Speaking experiences include formal presentations. Specific course content includes a review of eleventh grade skills. Students review paragraph development types and learn to develop personal experience multi-paragraph papers, and to develop argumentative/persuasive essays. Students also review letters of application and resumes.

**EXPOSURE TO A VARIETY OF WRITING STYLES**

The Gordon Writing Enhancement Act, as funded by the State Legislature, requires teachers to assign a minimum of one major written product each week. Ideally, with the reduced class sizes, more emphasis can be placed on the improvement of writing skills, and students can receive valuable feedback in the forms of teacher response, peer response, and group and individual conferences, as well as self-criticism. Additional objectives and activities in the Hearing Impaired Program include the following:

**Objectives**

1. To develop a form of self-expression
2. To learn to record events in a diary
3. To demonstrate knowledge of rules for basic letter writing
4. To design an announcement (formal and informal) with pertinent information
5. To label pictures with words
6. To identify resources for improving one's vocabulary
7. To demonstrate a variety of self expression
8. To prepare informal invitations
9. To prepare short messages for different types of greeting cards
10. To organize ideas into an outline
11. To associate sounds and fragrances with objects and sensations
12. To develop skills for describing the "unknown" and using one's imagination

**Activities**

1. Writing styles
2. Autobiographies and biographies
3. Diaries

4. Invitations and announcements
5. Writing poems
6. Letter writing, friendly and business letters
7. Labeling pictures
8. Writing directions — rules, details
9. Making greeting cards, thank you notes
10. Ordering of events
11. Story writing
12. Picture description
13. Character sketch
14. Writing ads
15. Essay answers
16. Research paper

**CRITICAL AND CREATIVE THINKING**

A need was found for development of critical and creative thinking in the hearing impaired students. Objectives and activities include the following:

**Objectives**

1. To encourage students to think independently
2. To encourage students to make value judgments

**Activities**

1. Drawing conclusions
2. Problem solving
3. Critical discussions
4. Describing personal moods and emotions

**DEVELOPMENT OF LEARNING STRATEGIES**

The unique skills courses are designed to teach exceptional students to deal with their handicapping condition. These courses contain those skills which are not taught in basic or vocational programs. The creative writing teacher incorporates written tasks from the Learning Strategies course to help develop students' written expressive skills. Objectives and activities include the following:

**Objectives**

1. Demonstration of competency in a variety of written tasks
2. Instruction in critical learning skills, such as organization for learning, reading, writing, studying, listening, and remembering
3. Transference and generalization of basic academic skills information to content courses

**Activities**

1. Express ideas clearly by using sentences/paragraphs of varied length and complexity
2. Utilize techniques to develop and maintain a topic
3. Produce legible written material

4. Utilize appropriate resources to aid in spelling
5. Demonstrate proofreading and editing skills

**APPENDIX**

The following is the curriculum that is being implemented at South Plantation High School as a result of the enactment of the Gordon Writing Enhancement Act.

**GUIDELINES FOR TEACHERS**

1. Require one written product per week from each student; this can be a combination of in-class and homework assignments.
2. Make writing assignments relevent to South Plantation High School's in-house composition curriculum, the appropriate literature strand, and State Standards of Excellence.
3. Evaluate each written product using various methods of constructive feedback, such as,
   a. Teacher review
   b. Student-teacher conference
   c. Recommendations for revision
   d. Peer editing
   e. Self-criticism
   f. Graded paper
4. Maintain individual student folders containing all written products and a writing log attached to inside cover of folder.
5. Require the student to have his folder updated and complete by the end of each nine week grading period.
6. Maintain a teacher's Master log for each class, and clearly distinguish the major written products (perhaps with color coding) in the grade book.
7. At the end of each semester, collect two different writing samples from each student, one from first nine weeks and one from second nine weeks. Attach the student's appropriate writing log to the top of the two samples, and along with a copy of the teacher's Master log, turn in class set to department secretary. The rest of the papers will remain in the folder.
8. At the end of the year, four samples from the year, one from each grading period, will be chosen to remain in the folder along with the previous years' samples, to be passed on to the following year's teacher. All other papers from that year may be returned to the student.
9. Also, at the end of the year, collect all folders with samples to be passed on, and alphabetize. Place in box and label class of _____ . Turn in to department secretary. *Note: At time of student transfer, withdrawal, etc., submit Writing Enhancement folder to registrar along with your close-out signature.

**DEFINITION OF A WRITTEN PRODUCT**

Teachers in the Writing Enhancement Program are responsible for assigning and evaluating a variety of written products. Even the very weakest student should ultimately be required to write at least paragraph-length passages. Exercises which involve notetaking, sentence combining, sentence completion, and editing are excellent instructional activities, but they do not satisfy the definition of a "written product." A significant revision, however, may be counted as a writing product. If students are involved in a long range task such as a research paper, they should submit weekly assignments for evaluation: six or more note cards, an abstract, a preliminary draft, an informal paper responding to the topics or research information; or they should be assigned topics unrelated to the long range paper but to a personal experience, a literary selection, a literature unit, or a topic of specific interest.

In short, a weekly "written product" should represent a total piece of discourse, not practice sentences or short answers to textbook questions.

**A HELPFUL MODEL FOR IMPLEMENTING THE WRITING PROCESS**

*Prewriting*

1. Generating Ideas: brainstorming, discussing, classifying, etc.
2. Examining Forms: a descriptive paragraph, a book review, a personal essay, a lyric poem, etc.
3. Providing Necessary Instruction (in areas other than forms): vocabulary, transitions, various patterns of paragraphs (cause/effect, chronological order, definition, spatial order), etc.

*Writing*

4. Assisting Students While They Write: asking questions, pointing out references, making suggestions, etc.

*Postwriting*

5. Providing Time for Revision: responding individually, in pairs, or in small groups to work; using student- or teacher-prepared checklists to aid in editing and proofreading, etc.
6. Setting Aside Time for Conferences: instead of, before, or after grading papers.

All six steps need not and cannot be followed for every weekly assignment. For example, not all writing needs to be taken through the revision stage. However, the six steps provide a model that includes the total writing process and should be considered as frequently as possible in developing a composition program and individual lesson plans for writing.

**TYPES OF WRITING TO BE TAUGHT**

At South Plantation High School, the tenth grade writing program focuses on the writing of a variety of paragraphs (comparison/contrast, extended definition, cause/effect, etc.) and the development of multi-paragraph

themes. In the eleventh grade, the focus is on the writing of a research paper and the skills needed to put that paper together. In the twelfth grade, the focus is on refining the various forms of expository, narrative, and creative writing and writing resumes and personal references.

Most school writing falls into one of three general categories: personal writing, functional writing, and academic writing. **Personal writing** includes describing autobiographical incidents, giving responses to situations, and recording impressions in diaries, logs, journals, etc. **Functional writing** includes writing letters, applications, resumes, instructions, etc. **Academic writing** includes writing reports, reviews, literary criticism, essay tests. Some students will need more of one kind of writing than another.

For Students Below Grade Level:

A Summary will include restating a main idea.

A Personal Letter will:

a. be in an appropriate informal format
b. express the individual personality of the writer
c. include a minimum of two ideas of one paragraph each
d. develop "texture" through description, syntax, and appeal to senses

A Business Letter may be either an order letter or a letter of request or complaint.

A Personal Experience will describe vividly in chronological order an event the writer has experienced.

An Opinion Paragraph will have a topic sentence taking a clear position on a specific subject, four or more supporting reasons, and a clincher sentence.

A Comparison and/or Contrast Composition will name two comparable items and relate them in a summary judgment.

A Process Paper will state necessary steps in chronological order.

For Students At Or Above Grade Level:

A Summary will include restating main ideas and adjusting the length of the summary to the selection being summarized.

A Business Letter will identify a specific position (or school), state the purpose of application, list special qualifications for role, give references, and request an interview.

A Personal Experience should describe vividly an event the writer has experienced and should include an interpretation or conclusion about it.

A Descriptive Passage will name concrete details, catalog sensory qualities and attributes, and include interesting imagery (figures of speech, symbols) in the context of exposition, narration, argumentation, or other creative writing.

A Process Paper will introduce a subject, explain materials needed, and describe steps in chronological order.

An Essay Question Response will restate the question in positive terms, specify in parallel phrases the major points to be supported in the body of the response, and support such points in the same order as introduced.

An Argumentative Paper will include stating a thesis, developing an outline, supporting the thesis, and writing a paper following that outline.

A Comparison and/or Contrast Composition should name two comparable items and relate from each no fewer than three points of comparison leading to a summary judgment.

A Library Paper will cite material from a minimum of three sources, primarily print media, giving only acceptable documentation, and including a conclusion based on a synthesis of ideas.

**MATERIALS LIST**

I. **Basic Skills Texts**

*Error-Free Writing*. Scholastic, P. O. Box 7501, 2931 E. McCarty St., Jefferson, MO 65102.

*Real Life Writing Skills*. Scholastic.

Strong, William. *Sentence Combining*. Random House, Inc., 201 East 50th St., New York, NY 10022.

O'Hare, Frank. *Sentence Craft*. Ginn and Company, Lexington, MA 02173.

Berman, Jesse A. *Language Building*. J. Weston Walch, Publisher, Portland, ME 04104.

Alger, Ralph K. *Basic Skills in Grammar Book 1 and 2*, 488 Madison Ave., New York, NY 10022.

Littel, Joy. *Basic Skills in English Book 3, 4, and 5*. McDougal, Littel and Co., Evanston, IL.

*Scope English Anthology* level 3, 4, 5. Scholastic.

*Voices* 1, 2. Ginn.

II. **Writing Styles**

Wilson, Grace. *Composition Situations*, NCTE, 1111 Kenyon Road, Urbana, IL 61801.

Graham, Louise and Young, Miriam. *Writing Power*. Globe Book Co. Inc., New York, NY.

*Composition*, level 1, 2, 3, 4. Scholastic.

*Scholastic Real World English*.

Brubaker, Susan. *Workbook for Language*. Wayne State University Press, Detroit, MI, 1984.

*"Retell" Readers.* Educational Insights.

*Dinosaur Bones.* Scholastic (TV2139).

*Adventures With a Three-Spined Stickleback.* Scholastic (TV2142).

*Cook Up Tales.* Scholastic (TV2141).

*Ghost Ships.* Scholastic (TV2140).

*Broward County High School English Curriculum.*

*Writing Skills Books* A, B, C. Scholastic (TV3838, TV3839, TV3840).

*Doing Research and Writing Reports* Books A, B, C. Scholastic (TV4016, TV4018, TV4020).

*Creative Writing.* ESP Inc., 1201 E. Johnson, Jonesboro, AR 72403.

*Write Now.* Enrich, Inc., (EN72007) Sunnyvale, CA 94086.

III. **Creative and Critical Thinking**

*Developing Thinking Skills.* Scholastic.

*Into Studying.* Scholastic.

Brubaker, Susan. *Workbook For Reasoning Skills.* Wayne State University Press, Detroit, MI 48202.

McClmurry, Mary Anne. *Communicating.* Good Apple, Inc., Box 299, Carthage, IL 62321-0299.

Pincus, Debbie. *Sharing.* Good Apple, Inc.

Simon, Sidney. Howe, Leland. Kirschenbaum, Howard. *Values Clarification.* Hart Publishing Co., Inc., New York, NY.

Howe, Leland. Howe, Mary Martha. *Personalizing Education.* A & W Publisher, Inc., 95 Madison Ave., New York, NY 10016.

*Values.* Educational Insights, Compton, CA 90220.

*Me, Myself and I.* Educational Insights, Compton, CA 90220.

*All About Me.* Educational Insights, Compton, CA 90220.

*Decision Making.* Educational Insights, Compton, CA 90220.

Canario, Jack. *The Big Hassle.* Janus Book Publishers, 2501 Industrial Parkway West, Hayward, CA 94545.

Roderman, Winifred. *The Choice.* Janus Book Publishers, 2501 Industrial Parkway West, Hayward, CA 94545.

*Creative Story Starters* I, II. DLM, 7440 Natchez Ave., Niles, IL 60648.

*Points of View.* DLM, 7440 Natchez Ave., Niles, IL 60648.

*Consequences.* DLM, 7440 Natchez Ave., Niles, IL 60648.

*Sensitivity.* DLM, 7440 Natchez Ave., Niles, IL 60648.

IV. **Learning Strategies**

*Study Skills.* Instructor Books, 757 Third Ave., New York, NY 10017.

Burkle, Candace. *Study Skills Program*. National Assoc. of Secondary School Principals, 1904 Association Drive, Reston, VA 22091.

*Learning Strategies*. Institute for Research in Learning Disabilities, The University of Kansas, 313 Carruth — O'Leary Hall, Lawrence, KS 66045.

Gail Kelly

# The Language Arts Program of Hialeah High School

The noteworthy work being done in the classrooms of the Language Arts department of Hialeah High School plays a vital leadership role in the momentum needed for the change and expansion of curriculum geared to meet the needs of a unique student population.

Hialeah High is located in a community whose population in 1985 was almost eighty percent Hispanic. The 1980 census reports a population of 145,254; however, since 1980, the population has increased to 190,000 including 24,335 immigrants from the Mariel boatlift. This change is reflected in our special curricular changes, constructed within the framework of state and county objectives, designed and adapted to meet the needs of the student population.

In our effort to improve student test results, to increase efficiency in the basic skills, and to broaden awareness of the local and world community, the first component, a special program, was introduced in the tenth grade basic skills English classes (stanines 1 and 2) during the 1984-1985 school year. Every Monday for a period of sixteen weeks, each tenth grade student enrolled in these classes (a total of 500) received a copy of *The Miami Herald*. The teacher identified instructional materials from the newspaper, utilizing four reading comprehension areas: detail, vocabulary, inference, and generalization. General enrichment activities through newspaper reading were also a function of this program.

Because of the positive responses from both students and teachers, the program was extended to the entire tenth grade during the current school year. All tenth grade English teachers participated in an in-service course entitled "Teaching Reading Using the Newspaper." This course was offered at our school under the auspices of *The Miami Herald* and Florida International University. Also, an orientation assembly for tenth grade students was held, facilitated by a member of *The Miami Herald* education department.

For a period of 18 weeks, each tenth grader received a copy of the Thursday newspaper. The papers were utilized in weekly lesson plans by English

Gail Kelly teaches English at Hialeah High School, Hialeah, FL.

teachers as well as by science and social studies teachers, providing an interdisciplinary approach to this project.

The second component of our program involved every student in all grades and levels of ability in the completion of two research papers. The first is a controlled research project and the second is an in-library research project.

The controlled research report is an in-classroom assignment. The teacher provides each student with three articles. Note taking, precise writing, analyzing, assimilating and organizing information into a cohesive paper are the skills taught in this controlled assignment. This year's controlled research topic is suicide.

After completing the controlled research reports, students then move to the completion of a formal research paper. Tenth graders include in this paper a complete bibliography, while eleventh and twelfth graders add footnotes as well. The topic for this assignment is left to the individual teacher's discretion.

As a pre-research tool, a library orientation unit is used. This unit begins with a pre-test on the skills necessary to utilize the library to its fullest extent. Learning "centers" are established in areas identified as deficient from the pre-test. Students work in small groups at these centers or stations. Upon completion of a station, the groups rotate until all station work has been completed. The total number of learning "centers" varies with the number of deficient skills reflected by the pre-test. Stations can cover such areas as biographical reference books, the *Reader's Guide*, special dictionaries, and use of the card catalogue. A post-test follows. If a skill is still deficient, that student is offered special assistance from a "computer tutor." Programs available to the student include "Topic Finder," "Research Planner," "How to Use the *Reader's Guide*," "Viewtron," "Note Taker," "Bibliography Maker," "Bank Street Writer," and "Apple Writer II."

Also, in an attempt to try a unique approach to research, the Language Arts department, in cooperation with the Media Center, designed a Search and Share team with two-fold objectives: 1) to teach information skills; 2) to create a database as a practical way to apply the results of research. The team topic, suicide and its prevention, was selected because of its relevance to teenagers. The major goals for each student are 1) to become fully informed about this national problem and 2) to design practical ways of applying the results of the research to help students who need intervention, information, and help. All information collected by the team was entered on a computer disk and organized for easy retrieval when someone needs information about suicide. Information was gathered for the database from the school's media center, guidance department, local library, and community agencies. Students applied the results of their research by producing a newsletter called *Survivors*, exploring literature for stories, novels, biographies, poems, and plays that deal with the subject of suicide, developing an annotated bibliography, and investigating other such projects.

To improve the general Language Arts curriculum, the department has designed another component that incorporates a shared and more tradi-

tional curriculum, emphasizing the basic skills in reading and writing, as well as traditional literary traditions.

Low test scores and the need for students to achieve basic literacy in writing skills prompted the Language Arts department to create a writing lab at the remedial level during the 1978-1979 school year. The program was designed as a semester course: students took 18 weeks of a writing lab and 18 weeks of the reading lab. When the state enacted the Writing Enhancement Program, the curriculm for the writing and reading labs combined to create a reading/writing lab for basic skills tenth graders. The success of these programs permitted the department to utilize the larger reading/writing laboratory as a resource center for this school year.

The reading laboratory is an instructional system which helps the teacher define each student's unique reading needs and prescribes appropriate activities to fill those needs. This program, designed for students with a wide range of reading needs, deals with reading skills on an individualized basis. The content area includes all types of comprehension skills, vocabulary development skills, word analysis, study skills, and reference materials.

The students are encouraged to take responsibility for their own learning by keeping records, choosing daily lessons, and grading and correcting errors. They receive direct feedback for everything they do, either from the teacher or by self-corrected learning activities. They are tested and their levels are adjusted as they progress on their reading skills until the ultimate goal is reached: placement in the regular Language Arts program.

The Langugae Arts program at Hialeah High School is designed to improve the student's awareness of the important role that the English language and its literature play in their total development. While the Language Arts program stresses competence in the skills of reading, writing, speaking, and listening, it also provides experiences and activities that will help students become discriminating users of print and non-print media. It is hoped that such a program will promote humanistic attitudes, aesthetic appreciation, and respect for cultural diversity.

Beth Owens Deluzain, Alyne Pitman Farrell,
and Gloria Treadwell Pipkin

# English at Mowat Junior High School: Real Reading, Real Writing, Real People

> . . . even though we cannot function as personal "coach" to 125 students, we do have a choice about the stance or attitude with which we relate to them. We can function as ally or gatekeeper — and even move back and forth between these stances if we see the value in doing so.
>
> What does it mean to "function as ally or gatekeeper"? Often it is a matter of our spirit or attitude: at a given moment is our teaching motivated more by loyalty to students or loyalty to Chaucer? (If we reply, "It's nicely balanced in the middle," that tends to mean woeful little loyalty to either.) Or it boils down to a way of looking at students: do we see them as smart and capable of learning — can we see through their mistakes or their glazed slumps and ally ourselves with their latent abilities? Or do we see them as dumb or wrong-headed — as the danger against which we must continually guard ourselves? Are we, at any given moment, trying to make Chaucer fit the student's needs or to make the student fit Chaucer's needs . . .?
>
> Peter Elbow
> "Comment and Response"
> *College English*
> October 1984

If, as Peter Elbow suggests, teachers ultimately function as ally or gatekeeper, the Mowat English department has evolved into a group of allies. We began four years ago to look closely at our curriculum, but more importantly at our *students*, out of the conviction that we could do much more toward helping them grow as readers and as writers. At first we focused on improving writing instruction, then on reading, but we soon found that it was impossible and unwise to insist on a rigid separation of the two. Now, at all grade and ability levels, our students are actively engaged in reading writing and in writing reading, with the support and assistance of teachers who see themselves as co-learners rather than as dispensers of information. Although the members of our department have diverse teaching styles, we share a commitment to establishing a literate environ-

The authors are members of the Mowat Junior High English Department, Lynn Haven, FL. They wish to acknowledge the assistance of fellow teachers ReLeah Hawks, Anga Calhoun, Jackie Smith, Sue Harrell, Pam Kinison, Nancy Goodwin, and Terry Robinson in preparing this manuscript.

ment, one in which students and teachers work as partners, moving together *inside* the processes of reading and writing. Our classroom practices are constantly modified as we learn more about our students' needs and interests, yet the following assumptions undergird all our teaching:

1. Growth in reading and writing, our primary goal, can be achieved only through practice.
2. Students read more when high-interest books and other reading materials are readily available.
3. Students write more when they control the material, write for real audiences, and compose in a workshop atmosphere.
4. Students must be given frequent opportunities to talk and write about what they read.
5. Students should be exposed to a variety of contemporary as well as classic literature.
6. Students should be given frequent opportunities to publish their work.
7. Teachers must understand, respect, and build upon the level of experience that students bring to reading.
8. Teachers should work in an environment that promotes flexibility and creativity.
9. Teachers and students accomplish more when parents are fully informed about our program and involved in it.
10. The program should ensure that our students' achievements equal or surpass those of others in the district.

## CLASSROOM PRACTICES

### Class Libraries and Independent Reading

Our classroom practices in integrating reading and writing rely heavily on classroom libraries, which house collections ranging from 100-600 attractive, accessible paperback books. While we include a variety of books, the focus is on young adult literature. Much of our time is spent in helping readers discover engaging books. One method, dubbed "52-Card Pickup" by its originator, involves randomly "dealing" books to students for timed reading and repeating the procedure several times in one class period, which introduces each reader to four new books. Once students have begun to read, word-of-mouth and other responses open a new range of choices. When students have found books that interest them, we provide class time for sustained silent reading. During this time, teachers also hold conferences with individual readers, discussing recently completed works as well as making recommendations for future reading. We also make a point of letting our students see us read during this time.

### Common Reading

In addition to individual reading, our program employs a core of common reading experiences. The department maintains class sets of novels — contemporary as well as classic — which are used with students at all

grade and ability levels. The current sets number around forty, including works such as Orwell's *Animal Farm* and *1984*; Rawls' *Summer of the Monkeys*; Paula Fox's *The Slave Dancer*; Cynthia Voigt's *A Solitary Blue*; Cormier's *After the First Death*; Robb White's *Deathwatch*; *The Adventures of Huckleberry Finn*; Daniel Keyes' *Flowers for Algernon*; Susan Beth Pfeffer's *About David*; Elizabeth George Speare's *The Sign of the Beaver*; Hinton's *That Was Then, This Is Now*; Monica Hughes' *The Keeper of the Isis Light*; Jack Schaeffer's *Shane*; and Steinbeck's *Of Mice and Men*. New titles are added upon teachers' requests, as funding is available. Before presenting a novel to an entire class, each teacher submits a written rationale, which is kept on file in the department. In addition to the class novels, we have several sets made up of assorted titles by the same author (such as S. E. Hinton and Lois Duncan) and a Holocaust collection of ten titles (among them, *The Diary of a Young Girl*, *Fragments of Isabella*, *Mottele*, *Escape to Warsaw*, *The Hiding Place*, *The Endless Steppe*, and *Night*), which are used in small group reading. Of course, we supplement as necessary with anthologies. While we frequently introduce and develop literary terms and techniques to our students, the emphasis in common reading, as in independent reading, is on making reading an enjoyable experience.

**Responses to Reading**

Teachers are constantly developing and refining formats for oral and written responses to reading, in addition to encouraging students to find their own forms for exploring and conveying their individual experiences with texts. Widely used forms of response include reading journals, book letters, projects, informal discussions, annotated bibliographies, drama, invitations to read, book talks, and various art projects. We have also designed our own Cumulative Reading Record forms, which chart a student's reading over a three-year period.

A question we often hear from those outside our department is, "Where do all these books come from?" First of all, for the past few years we have had the good fortune of exemplary administrative support, from principals who understand and believe in what we're doing and are willing to allocate resources to us. In our district, we are restricted to spending no more than twenty-five percent of our textbook allocation on non-state-adopted materials, but we use every available penny to purchase class sets of paperbacks. We also have active Book Clubs, which sponsor Book Fairs, sell concessions, and donate books to support class libraries. Teachers also take advantage of bonuses from commercial book clubs, such as those associated with Scholastic and Xerox Publications, in building classroom collections. Undeniably, teachers' personal subsidies play an important role, too.

**Writing**

While it is virtually impossible to separate our reading and writing programs, it is important to note that we teach writing through a workshop

approach. Our students are introduced to a variety of discovery techniques; are encouraged to choose and explore their own topics, modes, and forms; and are given large blocks of time in class to write, revise, and edit, with teachers and classmates serving as coaches, editors, and audience. In the past four years Mowat students have written and bound their own novels, comic books, class booklets, and poetry collections. Our students have produced volumes of book reviews; corresponded with authors, friends, and other classes; complained to the editor of local newspapers; composed imaginative stories and poems; poured out their souls in personal journals; and psychoanalyzed a host of heroines, heroes, and villains. Throughout our department, students are given as many choices as possible and encouraged to develop a sense of personal authority as writers.

Believing strongly that no teacher is an island, we encourage as much cross-pollination as possible by having students visit other classes to make presentations, give book talks, and perform skits. We also draw upon community resources and invite guests to give talks and demonstrations. Recently, a class reading *The Karate Kid* had a visitor from a local karate academy, and the visitor even volunteered to read the novel ahead of time. We also feel especially fortunate to have a close relationship with our public librarians and with bookstore personnel, who donate display racks, posters, and other promotional material.

## DEPARTMENT-WIDE ACTIVITIES

In addition to our individual classroom strategies, several department-wide activities help promote enthusiasm for reading and writing. *The Mowat Journal*, a monthly, photocopied publication of student writing, is now in its fourth volume. Students and teachers submit work for publication, and department members take turns typing. Student editors are also responsible for certain special issues. Semi-annual book fairs, arranged in cooperation with B. Dalton Booksellers, give students the opportunity to extend their personal libraries and provide us with another source of revenue for class libraries. Department members sponsor three Book Clubs, which meet once a month during regular activity periods. One of the services provided by the clubs is book talks in English classes. A final successful project is a used paperback swap, which gives students and teachers an opportunity to exchange books.

### Professional Development

Another vital element in our department is the determination of its members to become teacher experts, learning from students, from each other, from extensive professional reading, and from involvement in professional organizations. Our classrooms are laboratories where we do a great deal of kid-watching, closely observing our students and their learning, constantly modifying our practices and procedures. Teachers share their observations, hypotheses, discoveries, concerns, and questions in a variety of formats: bimonthly department meetings, weekly working lunches, informal discussions, inservice training sessions, and an annual

weekend retreat. We have used department meetings for writing workshops, review of professional materials, methods exchanges, and common reading and discussion of YA novels. Our compact workroom serves as a hub, a place where we gather before and after school, during planning periods, and during lunch each day, constantly supporting and reinforcing each other. Last year during our fall retreat, we designed our own school-wide holistic writing assessment program. This program provided time and resources for prewriting and revision, as well as for drafting. This procedure allowed us to assess writing produced under the best possible circumstances. We also implemented a sophisticated primary trait scoring system, adapted from NAEP models, which focused on three specific aspects of expressive writing. In 1983, six members of the department presented a workshop ("I Was an Abused, Abandoned, Alcoholic, Anorexic Adolescent: Young Adult Literature in the Junior High") at the Fall Conference of the Florida Council of Teachers of English, and members have led inservice training sessions for other teachers within and outside our district.

Our professional development is also reflected in membership in ALAN, NCTE, and our local and state affiliates. In the last several years, department members have served as president, secretary, liaison officer, and chairs of committees and special projects for our local affiliate, and our department head currently serves as co-editor of the *Florida English Journal*. In addition to the fact that 75% of the members of the department hold individual membership in NCTE, we have a comprehensive membership in the Council, and the publications we receive through the comprehensive membership have helped us establish a professional library. In addition to NCTE publications, we rely heavily on Boynton-Cook, Heinemann, Teachers and Writers Collaborative, and the Writing Company as sources for professional books and materials.

**Home-School Links**

During the last year, we have devoted ourselves to strengthening links between home and school. At the beginning of the school year we send out a packet to parents that includes a copy of our department philosophy, an invitation to submit a statement of family reading standards (which we use in helping students select books), an announcement of our first student/parent/teacher reading and discussion group meeting, and a list of Reading Enhancers (suggestions to parents about ways to encourage reading at home). Individual teachers also involve families in a number of ways, such as by asking parents to read class novels with their children, by giving extra credit to students whose family members read with them and respond in writing, and by publishing family responses to class novels.

**Assessment**

While we believe in our program and are convinced of its success, we welcome opportunities to compare our students' achievements to others in the district. In almost every area where data are available, from stan-

dardized tests to writing contests, our students are competitive. In the annual writing competition sponsored by our local NCTE affiliate in 1985, our students won eleven of fifteen prizes, including all five first places. Ninety-six percent of our students mastered all minimum standards assessed in statewide testing; this percentage led the district. The evaluations which give us the most satisfaction, however, come from our students, whose written assessments are kept on file. One ninth grader writes:

> All our lives adults have told us that practice makes perfect. The Mowat English department is practicing what they preach. The best way to learn how to write is by writing.

Although, for lack of a better term, we have used the word "program" throughout this description, what we do in our classrooms is neither a program nor a curriculum nor a set of basic skills. What happens in our classrooms is the natural outcome of a philosophy and atmosphere established by a group of caring teachers who are committed to a student-centered, integrated approach to the teaching of English.

## BOOKS AND ARTICLES THAT HAVE INFLUENCED US


Atwell, Nancie. "Reading and Writing Literature from the Inside Out." *Language Arts*, March 1984.

Berthoff, Ann. *The Making of Meaning*. Boynton/Cook, 1981.

Britton, James. *Prospect and Retrospect*. Heinemann, 1982.

Calkins, Lucy McCormick. *Lessons from a Child: On the Teaching and Learning of Writing*. Heinemann, 1983.

Carlsen, G. Robert. *Books and the Teenage Reader*. Bantam, 1980.

Elbow, Peter. *Writing Without Teachers*. Oxford University Press, 1973.

Graves, Donald. *A Researcher Learns to Write*. Heinemann, 1984.

Graves, Donald H. *Writing: Teachers and Children at Work*. Heinemann, 1983.

Moffett, James. *Active Voice: A Writing Program Across the Curriculum*. Boynton/Cook, 1981.

Moffett, James and Betty Jane Wagner. *Student-Centered Language Arts and Reading, K-13: A Handbook for Teachers*. Houghton Mifflin, 1983.

Murray, Donald M. *Learning by Teaching*. Boynton/Cook, 1982.

Murray, Donald M. *Write to Learn*. Holt, Rinehart, and Winston, 1984.

Nilsen, Alleen Pace and Kenneth L. Donelson. *Literature for Today's Young Adults*. Scott, Foresman, 1985.

Probst, Robert E. *Adolescent Literature: Response and Analysis*. Charles E. Merrill, 1984.

Rosenblatt, Louise. *The Reader, the Text, the Poem*. Southern Illinois University Press, 1978.

Scholes, Robert. *Textual Power: Literary Theory and the Teaching of English.* Yale University Press, 1985.

Smith, Frank. *Essays into Literacy.* Heinemann, 1983.

Vygotsky, L. S. *Mind in Society.* Harvard, 1978.

Vygotsky, L. S. *Thought and Language.* MIT Press, 1962.

**MATERIALS AVAILABLE UPON REQUEST**

1. Packet for Parents
   Includes a letter explaining our program, a copy of our department philosophy, a list of reading enhancers, and a request for written family standards
2. Cumulative Reading Record
   A form to keep track of a student's reading over a three-year period
3. *Mowat Journal*
   A monthly publication of student writing
4. The Students' Choice
   An annotated bibliography of favorite books, written by Mowat students
5. Writing Assessment Plan
   Detailed description of our school-wide holistic assessment of expressive writing, using primary trait scoring; includes prompt, pre-writing activities, revision strategies, scoring guide, and notes to the teacher
6. Rationale for Class Novels
   Contains objectives, procedures, potential problems, and alternative selections
7. Student assessments of our program

Mowat Junior High School
1903 Highway 390
Lynn Haven, Florida 32444
904/265-3935

Alice Warren

# English and the Language Arts at David Fairchild Elementary School

At David Fairchild Elementary School, we believe that children learn writing and speaking skills by doing lots of writing and speaking — just like Dewey said!

We give children lots of *real* reasons for using and applying their writing and speaking skills. Both their written work and their speaking skills are applied to real situations, so that our pupils can see how important these skills are to their everyday lives.

Further, we use an interdisciplinary approach: reading, writing, and oral language skills are planned as an integral part of content area instruction.

Finally, in both written and oral language activities, we sensitize children to realize that both means of communication can be — and often are — ways of expressing one's *feelings*. Every child is made aware that he or she is expressing feelings, and that as a reader or listener one must always consider that the writer or speaker is expressing feelings.

Through their awareness of the written and spoken word as a means of conveying emotion as well as information, we believe that our pupils become more effective speakers and writers.

Creative language experience starts from ideas, and the fall of 1983 was the beginning of an innovative program designed and initiated by David Fairchild Elementary School. Known as the Adopt-a-Grandparent Program, it was developed because of the commitment and devotion of the school's administration, teaching staff, student body and parents, all willing to donate their efforts, their love, their friendship, and their attention to the isolated, often forgotten elderly in the Dade County community.

Although the initial objectives were in the realm of human endeavors, a multitude of programs and activities involving the language arts — oral expression, creative writing, practical writing — evolved from the daily situations and activities that this natural stimulus, adopting a grandparent, provided. From this human, loving experience, involvement in a variety

Alice Warren is a media specialist at David Fairchild Elementary School, Miami, FL.

of exciting ongoing language experiences takes place continuously throughout the entire school year.

Through the Adopt-a-Grandparent Program, our children have had extensive experience in the following:

1. Reciting, singing, acting, introducing and sharing with their adopted grandparents;
2. Interviewing techniques, which were taught by videotaping our children as they interviewed their adopted grandparents, then showing and discussing the videotaped interviews so that each child could participate in the learning experience;
3. Listening techniques, enhanced by having our children discuss what they had learned from their adopted grandparents;
4. Writing such practical messages as thank-you notes;
5. Learning to converse with people of different ethnic backgrounds while becoming aware of the issues of the aged; and,
6. Seeing how their language arts experiences involved and united not only our children, but also their parents, teachers and other members of the school's community.

The rich, well-developed activities of David Fairchild Elementary School's Adopt-a-Grandparent Program have received much acclaim in Dade County. Through the enthusiastic support of the Dade County School Board, our program currently is expanding to twenty-two more schools.

Other programs in language arts and English at David Fairchild Elementary School include a Career Lab, a spring anthology of students' writing, TV morning news programs, oral classroom discussions, guest speakers, use of telephones, a tour guide service, peer tutoring, word processing, and the publication of Little Books.

Children in grades 4-6 in Career Lab, a hands-on stations laboratory in career education, constantly write letters to people in the community. They invite people to tour our school, come as guest speakers, or visit for specific events. They write letters telling prospective parents and other interested community people about our school characteristics. They write letters thanking people for having visited our school, for having helped our school in some way. They write letters asking for specific help and support for school projects, events, problems. Children receive written responses many times from these letters, and often get to meet the individual in person and take him or her on a tour of the school.

Each May we produce an anthology of students' poems and stories, including work from kindergarteners through sixth graders. Children submit work for this all year, from September through April. Copies of the anthology are given to children, parents, people who had received letters, and Adopted Grandparents.

On a closed-circuit TV, children present their own morning TV news program. Two teachers work with the regular staff of student TV reporters and production staff as well as with other students appearing on the program, which is taped and broadcast throughout the school for oral language

development. Through taping facilities, children are allowed the opportunity to practice, evaluate, and improve their own performance and that of their peers. The TV crew has produced its own videotape on career education at the elementary level and is producing one on Careers in Science Day.

As part of our interdisciplinary approach, two social studies activities, Conflict Resolution and Character Education, are regularly scheduled in the homeroom class and/or special classes (art, music, physical education, Spanish, etc.). These materials and activities, while social studies in content, are designed to facilitate oral language (speaking and listening) skills development as children apply skills in oral self-expression while learning to listen objectively and intelligently.

We train children to listen to and ask questions of guest speakers visiting classrooms, the library, Career Lab, and/or the science lab. As a result, children are so accustomed to being actively involved in questioning guest speakers that we always alert those who come to Fairchild the first time that we encourage children to ask lots of questions generated by attentive listening.

We train children in the Career Lab to use the telephone effectively and politely. Children frequently follow up the written letters of invitation, etc., they have written in Career Lab with a phone call. In Career Lab, children role-play calling: how to speak with a secretary, explain the purpose of the call, deal with questions when they don't know the answer, identify themselves and the school, etc.

We train children in grades 3-6 to be tour guides for the school. Whenever a visitor (prospective parent, VIP, media person, whoever) comes to the school, we invite the visitor to take a Student Guided Tour. We teach the child enough about the total school program so that the child can answer visitors' questions. Children role-play this, too.

Since the beginning of this school year, several new aspects have been added to our English and language arts program. This year, selected children in grades 3-6 have the opportunity to be trained in using word processing for purposes of creative writing. Also, selected children in grades 3-6 have the opportunity of writing and illustrating Little Books (easy-reading books) to be put into the library for children in grades K-2 to read.

Another new program this year is peer tutoring. Children in grades 4-6 work one-to-one with children in kindergarten and first grade in developing communications skills using stories created by the young child. Initially, the younger child tells the story and the older child writes it; as the younger child progresses in reading and writing skills development, he or she is helped by the older child to do the writing himself/herself.

Finally, this year with new taping and editing equipment, we are able to go to classrooms to tape activities in the classroom. Student crews are trained to do this independently without teacher help. The purpose of this classroom taping is to permit all children (560 in grades K-6) to be on TV, to speak, and to perform. It gives children a chance to apply oral language skills, receive recognition, and share what is happening in classrooms. All homeroom and special teachers are scheduled on a regular basis for videotaping.

# Centers of Excellence National Council of Teachers of English

**REGION I** (CT, DE, ME, MA, NH, NJ, NY, RI, VT, Ontario, Quebec, Nova Scotia) (30 sites)

**CONNECTICUT** (4 sites)

East Ridge Middle School
10 East Ridge Road
Ridgefield, CT 06877

PROGRAM: English Department
CONTACT: Adeline Merrill

Trumbull High School
72 Strobel Road
Trumbull, CT 06611

PROGRAM: Sophomore Counseling Program — A Project of the Department of English
CONTACT: Paul Cervoni

Middlebrook School
School Road
Wilton, CT 06897

PROGRAM: CLASS (Computer-Based Language Arts Study Skills)
CONTACT: Deborah Springpeace

Windsor High School
50 Sage Park Road
Windsor, CT 06095

PROGRAM: Studies in Human Rights
CONTACT: Patricia Mendes

NO SITES IN **DELAWARE**

**MAINE** (1 site)

Boothbay Region Elementary School
Route 27
Boothbay Harbor, ME 04538

PROGRAM: The Boothbay Elementary Writing Project
CONTACT: Nancie Atwell

**MASSACHUSETTS** (6 sites)

Runkle School
50 Druce Street
Brookline, MA 02146

PROGRAM: Writing: An Approach Through Which Both Teachers and Students Learn
CONTACT: Martin Sleeper

Lexington High School
251 Waltham Street
Lexington, MA 02173

PROGRAM: World Literature
CONTACT: Maurice Donovan

Solomon Lewenberg Middle School
20 Outlook Road
Mattapan, MA 02126

PROGRAM: Making the Reading/Writing Connection
CONTACT: Angelo Giacalone

Memorial School
Walnut Street
Milford, MA 01757

PROGRAM: Creative Writing Program
CONTACT: Leo L. Fantini

Classical High School
235 State Street
Springfield, MA 01103

PROGRAM: Communication & Performance Arts
CONTACT: Teresa E. Regina

Eli and Bessie Cohen Hillel Academy
837 Humphrey Street
Swampscott, MA 01907

PROGRAM: Integrated Language Arts Program K-9
CONTACT: Susan Solomon

**NEW HAMPSHIRE** (2 sites)

Mast Way Elementary School
RFD #1
Durham, NH 03824

PROGRAM: Reading/Writing Connections
CONTACT: Janice Roberts

Keene High School
Arch Street
Keene, NH 03431

PROGRAM: Humanities
CONTACT: James T. Dunn

PROGRAM: Public Speaking: Individual/Group
CONTACT: Jeff Butler

**NEW JERSEY** (2 sites)

Brookside Campus of the Montclair Kimberley Academy
224 Orange Road
Montclair, NJ 07042

PROGRAM: Reading/Language Arts Program
CONTACT: Margaret Parker

Ridgewood Public Schools
49 Cottage Place
Ridgewood, NJ 07451

PROGRAM: Expository Writing Program
CONTACT: Donald Maiocco

**NEW YORK** (11 sites)

Deer Park High School
30 Rockaway Avenue
Deer Park, NY 11762

PROGRAM: Illustrative Design/Creative Writing
CONTACT: Leon Gersten

Williamsville Central Schools
105 Casey Road
East Amherst, NY 14051

PROGRAM: The Williamsville Languaging Curriculum K-12
CONTACT: Jean Peek

Farnsworth Middle School
State Farm Road
Guilderland, NY 12084

PROGRAM: Reading
CONTACT: Judith Schedlbauer

Guilderland Central School District
State Farm Road
Guilderland, NY 12084

PROGRAM: K-12 Articulation Program
CONTACT: Dianne Hampton

Liverpool Central School District
800 Fourth Street
Liverpool, NY 13088

PROGRAM: Literature in Paperback Program
CONTACT: Ken Tambs

Hendrick Hudson School District
61 Trolley Road
Montrose, NY 10566

PROGRAM Hendrick Hudson Writing Project
CONTACT: Mary Andriola

Niskayuna High School
1626 Balltown Road
Schenectady, NY 12309

PROGRAM: Gifted and Advanced Placement
CONTACT: Mrs. Lillian M. Turner

Scotia-Glenville High School
Sacandaga Road
Scotia, NY 12302

PROGRAM: Writing 9-12
CONTACT: Miss M. L. Hardt

Ward Melville High School
Old Town Road
Setauket, NY 11733

PROGRAM: Senior High School English Program
CONTACT: Frank Napolitano

William A. Morris Intermediate School I.S. 61
445 Castleton Avenue
Staten Island, NY 10301

PROGRAM: A.R.M.'s for A.R.E.T.E. (Ability Realization through an Enriched Teaching of English)
CONTACT: Maria Palma

Harris Hill Elementary School
4260 South Harris Hill Road
Williamsville, NY 14221

PROGRAM: Critical Thinking through Journalism
CONTACT: Nancy C. Buscaglia

**RHODE ISLAND** (1 site)

John F. Deering Junior High School
Webster Knight Drive
West Warwick, RI 02893

PROGRAM: "Intensive Program"
CONTACT: Robert Zambuco

NO SITES IN **VERMONT**

**ONTARIO** (1 site)

Floradale School
210 Paisley Boulevard, West
Mississauga, Ontario
CANADA L5B 2A4

PROGRAM: K-6 Integrated Language Arts Program
CONTACT: Paul L. Shaw

**QUEBEC** (1 site)

Beacon Hill Elementary School
170 Alton Drive
Beaconsfield, Quebec
CANADA H9W 2Z3

PROGRAM: Poetry Points the Path
CONTACT: Patricia Lewis

**NOVA SCOTIA** (1 site)

Dalhousie University Elementary School
Halifax, Nova Scotia
CANADA B3H 3J5

PROGRAM: Elementary School Theme Studies
CONTACT: Judy Altheim

**REGION 2** (KY, MD, OH, PA, VA, D.C., WV) (32 sites)

**KENTUCKY** (1 site)

Iroquois High School
4615 Taylor Boulevard
Louisville, KY 40215

PROGRAM: Word Processor/Writing Program
CONTACT: Rita B. Peterson

**MARYLAND** (6 sites)

Stephen Decatur High School
Route 3, Box 175
Berlin, MD 21811

PROGRAM: Journalism Program
CONTACT: Elaine T. Wallingford

The Park School
Old Court Road
Brooklandville, MD 21022

PROGRAM: Humanities Program (Middle School)
CONTACT: Judith Rosenfeld

Chevy Chase Elementary School
4015 Rosemary Street
Chevy Chase, MD 20815

PROGRAM: Interrelated Media and Language Arts
CONTACT: Carolyn Starek

Springbrook High School
201 Valley Brook Drive
Silver Spring, MD 20904

PROGRAM: Africa and the Far East/Cross-Disciplinary Units for Honors Senior English
CONTACT: Nancy Traubitz

Thomas Stone High School
Box 23
Waldorf, MD 20601

PROGRAM: Coaching in Writing and Thinking
CONTACT: Dr. Muriel C. Schiavoni

Westminster High School
1225 Washington Road
Westminster, MD 21157

PROGRAM: Literature Program
CONTACT: Barry Gelsinger

**OHIO** (9 sites)

Finneytown Junior-Senior High School
8916 Fontainebleau Terrace
Cincinnati, OH 45231

PROGRAM: Team-Teaching 8-11 7-12 Writing Instruction
CONTACT: Kevin McHugh

Madeira High School
7465 Loannes Drive
Cincinnati, OH 45243

PROGRAM: Writing Assistance Program
CONTACT: D. J. Hammond

Walnut Hills High School
3250 Victory Parkway
Cincinnati, OH 45207

PROGRAM: Literature Program
CONTACT: Margaret Guentert

Welch Elementary School
12084 Deerhorn Drive
Cincinnati, OH 45240

PROGRAM: "Inspirations Unlimited" Magazine Publications
CONTACT: Mary Ellen Hartmann
Shaw High School
15320 Euclid Avenue
East Cleveland, OH 44112

PROGRAM: Shaw Foundations Program
CONTACT: Mary Gove

Findlay High School
1200 Broad Avenue
Findlay, OH 45840

PROGRAM: Writing Lab
CONTACT: Sherri Davidson

Norwood High School
2020 Sherman Avenue
Norwood, OH 45212

PROGRAM: Writing Program
CONTACT: Eileen Parris

Hathaway Brown School
19600 North Park Boulevard
Shaker Heights, OH 44122

PROGRAM: Integrated 5-12 Reading Program
CONTACT: Clyde Henry

Shaker Heights High School
15911 Aldersyde Drive
Shaker Heights, OH 44120

PROGRAM: Shaker Theatre
CONTACT: James Thornton

**PENNSYLVANIA** (6 sites)

Call-Chronicle Newspaper
P. O. Box 1260
101 North 6th Street
Allentown, PA 18105

PROGRAM: Student Newspaper Advisory Program
CONTACT: Donna Haggerty

Hiram W. Dodd Elementary School

South Church and Mohawk Streets
Allentown, PA 18103

PROGRAM: "Writing in the Content Areas"
CONTACT: Betty J. Killgore

George Clymer School
12th and Rush Street
Philadelphia, PA 19133

PROGRAM: Reading Communication Centers
CONTACT: Kathleen Coleman

Mt. Lebanon High School
155 Cochran Road
Pittsburgh, PA 15228

PROGRAM: U.S. History — English Department Collaboration
CONTACT: George Wilson

Schenley High School Teacher Center
4410 Bigelow Boulevard at Centre Avenue
Pittsburgh, PA 15213

PROGRAM: Monitoring Achievement in Pittsburgh (MAP) Program/Staff Development
CONTACT: Donna Pugliano

Williamsport Area High School
2990 West Fourth Street
Williamsport, PA 17701

PROGRAM: Student Publications Program
CONTACT: Jean T. Heller

**VIRGINIA** (7 sites)

Lacey Center
3705 Crest Drive
Annandale, VA 22003

PROGRAM: Elementary Writing Program
CONTACT: Rosemary McDonald

Lake Braddock Secondary School
9200 Burke Lake Road
Burke, VA 22015

PROGRAM: English Language Arts
CONTACT: Ann Reynolds

Albemarle County Schools
401 McIntire Road
Charlottesville, VA 22901

PROGRAM: Albemarle County Enrichment (A.C.E.) Language Arts Program
CONTACT: Mallory Loehr

Loudoun Country Day School
237 Fairview Street, N.W.
Leesburg, VA 22075

PROGRAM: An Introduction to Greek and Roman Mythology at the Elementary Level
CONTACT: Diane Dennis

South Lakes High School
11400 South Lakes Drive
Reston, VA 22091

PROGRAM: English Communications Lab
CONTACT: Sally Carter

Roanoke City Public Schools
P. O. Box 13145
Roanoke, VA 24031

PROGRAM: English Language Arts Curriculum K-12
CONTACT: Imogene H. Draper

West Springfield High School
6100 Rolling Road
Springfield, VA 22152

PROGRAM: Drama/Media Program
CONTACT: Creta Payne

**DISTRICT OF COLUMBIA** (1 site)

Georgetown Day High School
4880 MacArthur Boulevard, N.W.

Washington, D.C. 20007

PROGRAM: Integrated Literature/ Writing
CONTACT: Barbara M. Lockwood

**WEST VIRGINIA** (2 sites)

Bluefield High School
535 West Cumberland Road
Bluefield, WV 24701

PROGRAM: Bluefield High School Fine Arts Program
CONTACT: Robert L. Harrison, Jr.

Kanawha County Schools
200 Elizabeth Street
Charleston, WV 25311

PROGRAM: Charleston High/ Stonewall Jackson High Excellence in Teaching English Project
CONTACT: Mrs. Rebecca Burns

**REGION 3** (AL, FL, GA, MS, NC, SC, TN, VI) (13 sites)

NO SITES IN **ALABAMA**

**FLORIDA** (6 sites)

Cooper City High School
9401 Stirling Road
Cooper City, FL 33328

PROGRAM: Film Study
CONTACT: Mary McClintock

Hialeah High School
251 East 47th Street
Hialeah, FL 33013

PROGRAM: Language Arts
CONTACT: Gail Kelly

Mowat Junior High School
1903 Highway 390
Lynn Haven, FL 32444

PROGRAM: Reading/Writing Connection
CONTACT: Gloria Pipkin

David Fairchild Elementary School
5757 S.W. 45th Street
Miami, FL 33155

PROGRAM: Adopt-A-Grandparent
CONTACT: Alice Warren

South Plantation High School
1300 Paladin Way
Plantation, FL 33317

PROGRAM: Creative Writing for the Hearing Impaired
CONTACT: Mary Lou Ridge

PROGRAM: Drama
CONTACT: Patricia F. Cook

PROGRAM: Journalism (Newspaper, Yearbook, Television Production, Creative Writing)
CONTACT: Alyce Culpepper

Twin Lakes High School
501 Georgia Avenue
West Palm Beach, FL 33401

PROGRAM: Debate
CONTACT: Glenda D. Thompson

**GEORGIA** (2 sites)

Brookwood High School
1255 Dogwood
Snellville, GA 30278

PROGRAM: Drama Program
CONTACT: Ken Lindahl

Northside High School
800 Green Street
Warner Robins, GA 31099

PROGRAM: Humanities
CONTACT: Mr. Gerald Boyd

NO SITES IN **MISSISSIPPI**

**NORTH CAROLINA** (2 sites)

C. W. Stanford Junior High School
Route 4, Box 222
Hillsborough, NC 27278

PROGRAM: Student Publication Program
CONTACT: Peggie Murray

Enloe High School
128 and 226 Clarendon Crescent
Raleigh, NC 27610

PROGRAM: Academically Gifted Curriculum and Semester Electives in Writing
CONTACT: Sally R. Humble

**SOUTH CAROLINA** (2 sites)

Irmo High School
6671 St. Andrews Road
Columbia, SC 29210

PROGRAM: Language Arts Lab
CONTACT: Mrs. Judy Ingle

Manning Primary School
125 North Boundary Street
Manning, SC 29102

PROGRAM: Shared Book Experience in Kindergarten
CONTACT: Nell Price

**TENNESSEE** (1 site)

Memphis City Schools
2597 Avery
Memphis, TN 38112

PRGRAM: CLUE English Program (Creative Learning in a Unique Environment)
CONTACT: Lynn Bennett

NO SITES IN THE **VIRGIN ISLANDS**

**REGION 4** (IA, IL, IN, MI, MN, ND, SD, WI) (30 sites)

**IOWA** (4 sites)

Indian Hills Junior High School
9401 Indian Hills Drive
Des Moines, IA 50322

PROGRAM: Writing Across the Curriculum
CONTACT: Mary Curtin

Edward White Elementary School
121 South 5th Street
Eldridge, IA 52748

PROGRAM: Young Writers' Day
CONTACT: Betty Osborne

Oskaloosa Senior High School
North 3rd Street Ext.
Oskaloosa, IA 52577

PROGRAM: Project S.T.A.G.E. (Students Teaching Arts for Group Enrichment)
CONTACT: Randall M. Wright

Belmont Administrative Center
Pleasant Valley, IA 52767

PROGRAM: Project PreCEPTS
CONTACT: Barb Schubert

**ILLINOIS** (10 sites)

Forest View High School
2121 South Goebbert Road
Arlington Heights, IL 60005

PROGRAM: Humanities
CONTACT: John T. Blasucci

Elk Grove High School
500 West Elk Grove Boulevard
Elk Grove Village, IL 60007

PROGRAM: Humanities Center
CONTACT: Richard W. Calisch

Eureka High School
200 West Cruger
Eureka, IL 61530

PROGRAM: American Cultural Studies
CONTACT: Debra Blunier

Baker Demonstration School of the National College of Education
2840 Sheridan Road
Evanston, IL 60201

PROGRAM: Oral Language to Writing: A Process Approach
CONTACT: Lynn McCarthy

Evanston Township High School
1600 Dodge Avenue

Evanston, IL 60204

PROGRAM: English Department
CONTACT: Malcolm E. Stern

Homewood-Flossmoor Community High School
999 Kedzie Avenue
Flossmoor, IL 60422

PROGRAM: English Resource Center
CONTACT: Leslie R. Wilson

Glenbard East High School
1014 South Main Street
Lombard, IL 60148

PROGRAM: Humanities
CONTACT: Patricia A. Meyer

Oak Lawn Community High School
9400 Southwest Highway
Oak Lawn, IL 60453

PROGRAM: Reading Lab
CONTACT: Myra C. Sanders

Princeton High School
103 South Euclid Avenue
Princeton, IL 61356

PROGRAM: Independent Study Curriculum
CONTACT: Bruce E. Scher

Thornwood High School
171st and South Park Avenue
South Holland, IL 60473

PROGRAM: World Humanities (Team Taught)
CONTACT: JoAnn Evans

**INDIANA** (2 sites)

Columbus North High School
1400 25th Street
Columbus, IN 47201

PROGRAM: Modified Phase Elective Program
CONTACT: Shirley A. Lyster

Plainfield Junior-Senior High School
709 Stafford Road
Plainfield, IN 46168

PROGRAM: CHAP (Cultural Heritage of the American People)
CONTACT: Ann Bleakley

**MICHIGAN** (4 sites)

Plymouth-Salem High School
48161 Joy Road
Canton, MI 48187

PROGRAM: Humanities
CONTACT: Cynthia Burnstein

Hutchinson Elementary School
5221 Montclair
Detroit, MI 48213

PROGRAM: Hutchinson's Schools READ-ON/WRITE-ON
CONTACT: Patricia Spriggs

Northville Elementary Schools
16141 Winchester Drive
Northville, MI 48167

PROGRAM: Language Learners and Media Magic
CONTACT: Constance Cylkowski

Oakley Park Elementary School
2015 Oakley Park Road
Walled Lake, MI 48088

PROGRAM: Writing Program
CONTACT: Heidi Wilkins

**MINNESOTA** (4 sites)

Edina Public Schools
5555 West 70th Street
Edina, MN 55435

PROGRAM: Process Approach Writing Program K-12 (or 7-12)
CONTACT: Ann Kuster

Rochester Public Schools
615 S.W. 7th Street
Rochester, MN 55902

PROGRAM: K-12 Writing Program
CONTACT: Jerry Reynolds

St. Paul Public Schools
ISD 625
360 Colborne Street
St. Paul, MN 55102

PROGRAM: Writing in Content Areas
CONTACT: Greta Michaels

South St. Paul High School
700 North Second Street
South St. Paul, MN 55075

PROGRAM: South St. Paul Schools K-12 Writing Curriculum
CONTACT: Marilyn R. West

NO SITES IN **NORTH DAKOTA**

NO SITES IN **SOUTH DAKOTA**

**WISCONSIN** (6 sites)

Appleton High School East
2121 Emmers Drive
Appleton, WI 54915

PROGRAM: History Media
CONTACT: Michael W. Bergen

Crestwood School
5930 Old Sauk Road
Madison, WI 53705

PROGRAM: Crestwood's Tradebook Reading Program/ Writing Program
CONTACT: Arlys Caslavka

James Madison Memorial High School
201 South Gammon Road
Madison, WI 53717

PROGRAM: Memorial High School English — Integrating the Language Arts
CONTACT: Donna M. Chandler

West High School
30 Ash Street
Madison, WI 53705

PROGRAM: Writing Program
CONTACT: Marian Kanable

Homestead High School
5000 West Mequon Road
Mequon, WI 53092

PROGRAM: Improve Student Writing Across the Curriculum
CONTACT: Leslie MacIntyre

Rufus King High School for the College Bound
1801 West Olive Street
Milwaukee, WI 53209

PROGRAM: English Program
CONTACT: Sandra Stark

**REGION 5** (AR, KS, MO, NE, OK) (7 sites)

NO SITES IN **ARKANSAS**

**KANSAS** (1 site)

Hanover Public Schools
North Street
Hanover, KS 66945

PROGRAM: Books for Kids: Kiddie Lit. Project by the Junior Class with 1st & 2nd Grades
CONTACT: Lona Dittmar

**MISSOURI** (6 sites)

Parkway Central Junior High School
471 Woodsmill Road
Chesterfield, MO 63017

PROGRAM: Unified Studies — A Team Approach
CONTACT: Donna Keebey

Clayton High School
#1 Mark Twain Circle
Clayton, MO 63105

PROGRAM: Conference English Program

CONTACT: Russell J. Hogan

Columbia Public Schools
1818 West Worley
Columbia, MO 65203

PROGRAM: Hickman High School American Culture (Humanities)
CONTACT: Khaki Westerfield

PROGRAM: Hickman High School Journalism
CONTACT: Khaki Westerfield

PROGRAM: The Rock Bridge Plan: Reading & English in Tandem
CONTACT: Khaki Westerfield

PROGRAM: Hickman High School Speech and Drama Program
CONTACT: Khaki Westerfield

PROGRAM: Study Skills for Seventh Graders: An Interdisciplinary Approach
CONTACT: Khaki Westerfield

PROGRAM: Writing in the Content Areas/Staff Development
CONTACT: Khaki Westerfield

Hazelwood West Junior High-Senior High School
6249 Howdershell Road
Hazelwood, MO 63042

PROGRAM: Writing Lab
CONTACT: Anne Wright

Center Senior High School
8715 Holmes Road
Kansas City, MO 64131

PROGRAM: Journalism
CONTACT: Mary Lu Foreman

Crestview Elementary School
4327 North Holmes
Kansas City, MO 64116

PROGRAM: Chapter 1 Reading
CONTACT: Joanne Beebe

NO SITES IN **NEBRASKA**

NO SITES IN **OKLAHOMA**

**REGION 6** (LA, NM, TX) (9 sites)

**LOUISIANA** (1 site)

Baton Rouge High School
2825 Government Street
Baton Rouge, LA 70806

PROGRAM: American Studies Humanities
CONTACT: Mrs. Regina G. Korzep

**NEW MEXICO** (1 site)

Eldorado High School
11300 Montgomery Boulevard, N.E.
Albuquerque, NM 87111

PROGRAM: American Humanities
CONTACT: Elaine Greenspan

**TEXAS** (7 sites)

Abilene Independent School District
842 North Mockingbird, Box 981
Abilene, TX 79604

PROGRAM: Abilene ISD Writing Project
CONTACT: Ms. Melisse Lee

Westlake High School
4100 Westlake High Drive
Austin, TX 78746

PROGRAM: Challenge Curriculum
CONTACT: Dr. William Martin

Solomon Schechter Academy
7111 Starbuck
Dallas, TX 75252

PROGRAM: Reading Friends
CONTACT: Zelene Lovitt

Ysleta Independent School District

9600 Sims
El Paso, TX 79925

PROGRAM: English for Speakers of Other Languages
CONTACT: Mary Morales

PROGRAM: Summer School Alternative Program
CONTACT: Linda Endlich

PROGRAM: Teaching Basic Writing/Staff Development
CONTACT: Ginna Rhodes

Cummings Elementary School
10455 South Kirkwood
Houston, TX 77099

PROGRAM: Literature in an Elementary Language Arts Program
CONTACT: Barbara Gervais

Douglas MacArthur High School
2923 Bitters Road
San Antonio, TX 78217

PROGRAM: "Writing as a Tool for Learning" Inservice Workshops
CONTACT: D'Ann E. Johnson

Temple High School
415 North 31st Street
Temple, TX 76501

PROGRAM: 11th Grade Honors English (Gifted Program)
CONTACT: Linda Williams Post

**REGION 7** (AK, ID, MT, OR, WA, WY, Alberta, British Columbia, Saskatchewan, Manitoba) (9 sites)

**ALASKA** (1 site)

Ursa Major Elementary School
454 Dyea
Ft. Richardson, AK 99505

PROGRAM: Recreational Reading Program
CONTACT: Carolyn Haycox

NO SITES IN **IDAHO**

**MONTANA** (1 site)

Kalispell School District #5
233 First Avenue East
Kalispell, MT 59901

PROGRAM: Content Reading in Secondary Schools (CRISS)
CONTACT: Carol Santa

**OREGON** (3 sites)

Beaverton High School
13000 S.W. Second Street
Beaverton, OR 97005

PROGRAM: Beaverton High School Writing Program
CONTACT: Jack Huhtala

Yaquina View Elementary School
351 S.E. Harney
Newport, OR 97365

PROGRAM: "Through the Eyes of a Child"
CONTACT: Julie Craig

Bush Elementary School
755 University Street S.E.
Salem, OR 97301

PROGRAM: A Time Management and Organization System for an Effective Reading Program
CONTACT: Beth Olson

**WASHINGTON** (2 sites)

Robert Reid Laboratory School
Eastern Washington University
Cheney, WA 99004

PROGRAM: Integrated Language Arts Program
CONTACT: Carol Hayes

Fairwood Elementary School
16600 148th S.E.
Renton, WA 98058

PROGRAM: Olympus Connection
CONTACT: Dr. Peggy Moberly

NO SITES IN **WYOMING**

**ALBERTA** (2 sites)

Glenora Elementary School
13815-86 Street
Edmonton, Alberta
CANADA T5N 0N7

PROGRAM: Cooperative Teaching and Learning/Library
CONTACT: Gail Webber

Tipaskan School
1200 Lakewood Road North
Edmonton, Alberta
CANADA T6K 4A3

PROGRAM: Tipaskan School Language Arts
CONTACT: Jenelle Mitchell

NO SITES IN **BRITISH COLUMBIA**

NO SITES IN **SASKATCHEWAN**

NO SITES IN **MANITOBA**

**REGION 8** (AZ, CA, CO, HI, NV, UT) (20 sites)

**ARIZONA** (2 sites)

Holbrook High School
B Building
Eighth and Erie
Holbrook, AZ 86025

PROGRAM: Advanced Placement English, 9-12
CONTACT: Doris W. Zeiger

Borton Primary Magnet School
700 East 22nd Street
Tucson, AZ 85713

PROGRAM: An Exemplary Early Childhood Program
CONTACT: Mary Belle McCorkle

**CALIFORNIA** (14 sites)

Bell Gardens Elementary School
5620 Quinn Street
Bell Gardens, CA 90201

PROGRAM: Big Books for Beginning Reading
CONTACT: Chuck Cota

Chico Senior High School
901 the Esplanade
Chico, CA 95926

PROGRAM: CSHS English Program
CONTACT: Patricia Wismer

Fremont Unified School District
40775 Fremont Boulevard
Fremont, CA 94538

PROGRAM: Integrated Language Arts Curriculum
CONTACT: Mary Stone

Hoover High School
5550 North First Street
Fresno, CA 93710

PROGRAM: Language Arts Department
CONTACT: Kathleen Markovich

La Canada High School
4463 Oak Grove Drive
La Canada, CA 91011

PROGRAM: English Honors Program
CONTACT: Jerald Klocck

El Capitan High School
10410 Ashwood Street
Lakeside, CA 92040

PROGRAM: El Capitan High School Cross Disciplinary Writing Program
CONTACT: Mark Hanson

Maryland Avenue Demonstration School
5400 Maryland Avenue
La Mesa, CA 92041

PROGRAM: Literature: A Force for Integrating the Curriculum
CONTACT: Ms. RoseAnne Goodrow

Montebello Unified School District
123 South Montebello Boulevard
Montebello, CA 90640

PROGRAM: California Academic Partnership Program
CONTACT: Ann Nemerouf

John C. Fremont High School
4610 Foothill Boulevard
Oakland, CA 94601

PROGRAM: Advanced Journalism
CONTACT: Steve O'Donoghue

Valley Preparatory School
1605 Ford Street
Redlands, CA 92373

PROGRAM: Reading for Meaning: A Comprehension-Based Reading Program
CONTACT: Candace Corliss

Valley High School
6300 Ehrhardt Drive
Sacramento, CA 95823

PROGRAM: Celebrating the Region: California Regional Literature
CONTACT: Mary Kashing

Mt. Vernon Elementary School
1271 West 10th Street
San Bernardino, CA 92411

PROGRAM: Mt. Vernon Developmental Reading Clinic
CONTACT: Donnis Campbell

Clairemont Senior High School
4150 Ute Drive
San Diego, CA 92117

PROGRAM: Collaborative College Access Program
CONTACT: Mary Catherine Swanson

San Jose Unified School District
1671 Park Avenue, #1
San Jose, CA 95126

PROGRAM: Finding Out/Descubrimiento
CONTACT: M. Payne Graves

**COLORADO** (4 sites)

Eagle Valley Elementary School
Box 780
Eagle, CO 81631

PROGRAM: Integrated Curriculum Program
CONTACT: Joan Armon

Lesher Junior High School
1400 Stover Street
Fort Collins, CO 80524

PROGRAM: Honors Humanities
CONTACT: Linda J. Guest

Poudre High School
201 Impala Drive
Fort Collins, CO 80521

PROGRAM: Senior Humanities
CONTACT: Carol Ann Hixon

Ben Franklin Elementary School
1603 East Euclid Avenue
Littleton, CO 80122

PROGRAM: BeAT Street Station Program (Be Authors Today)
CONTACT: Karol Talbert

NO SITES IN **HAWAII**

NO SITES IN **NEVADA**

NO SITES IN **UTAH**